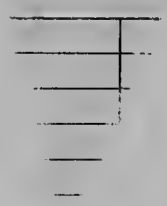
y L 650329
o, 4 hands.



Mu 786.41 Godowsky
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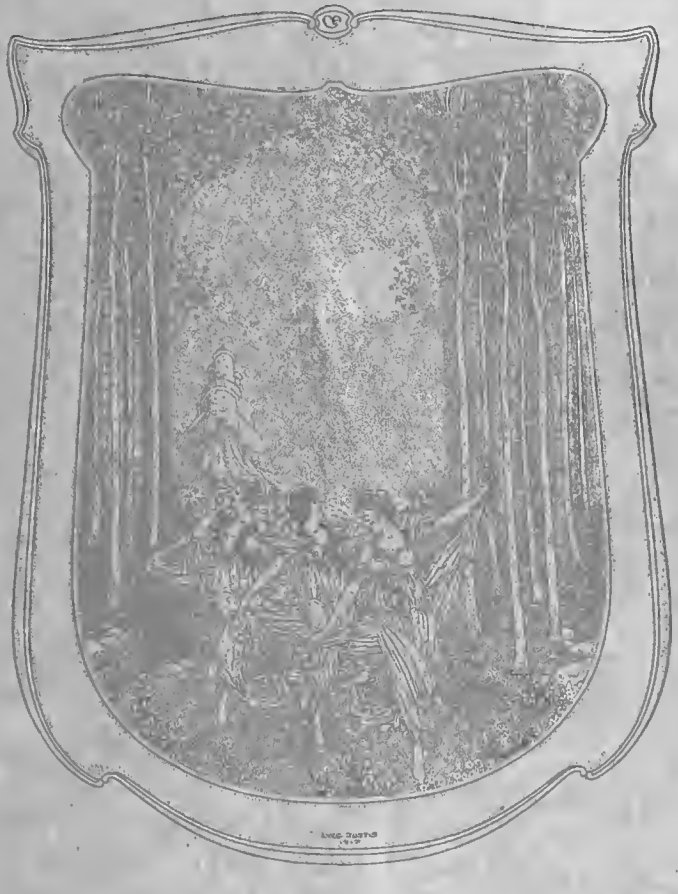
# GODOWSKY

## MINIATURES

FOR

*Piano Four Hands*

In Six Volumes



## *Three Suites*

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Carl Fischer
Cooper Square
New York

# PREFACE

**Some General Considerations**

A MINIATURE is an art expression in small dimensions, distinctive in its delicate and exquisite workmanship. What Leopold Godowsky has done in these little compositions justifies title and definition. Schumann, Tschaikowsky and others of the great composers have written charming little pieces, ostensibly intended for young students—that is, music conceived from the art standpoint, yet with an underlying educational purpose in mind. But what they have created in this field is of an unevenly distributed difficulty; it lacks the continuity, the gradual sequence of development so necessary for the acquisition of balanced technical, as well as interpretative results. And passing mention is all that need be made of the mass of inferior four-hand music available for teaching purposes. In these *Miniatures* we find musical beauty within small dimensions, expressed in exquisitely finished workmanship; and in a novel form whose underlying educational importance is hardly implied by their title.

**The Composer's Ideals**

AS THE composer himself writes in a letter to the publisher: "I have given a great deal of thought and loving care to the *Miniatures* and though the pieces are smaller and *considerably* less complicated than anything I have ever written, they represent the best there is in me. The experience and assimilated knowledge, the aims and aspirations, the hopes and ideals, the disappointments and yearnings of a sensitive nature and an artist's soul are all to be found in this series of simple five-finger pieces. Working within such self-imposed limitations has convinced me that economy of means leads to a superior form of concentration, and the resulting concentrated effort produces the quintessence of human endeavor, materially and spiritually. The resourcefulness needed in dealing frugally with the means at our command often opens up unexplored and unsuspected regions of imagination. In working on the *Miniatures* I have been amazed at the possibilities created by the adopted restrictions. I have done my utmost to give the same attention to melody, harmony and counterpoint. I have tried my best to make the pieces as simple and as easy as was compatible with the intrinsic value of the inspiration and idea. I could have made them simpler and easier for the teacher, but the result would have been artistically less satisfactory, and much of their attractiveness would have been lost. I wish to inaugurate a new era in pedagogy, particularly as regards the earliest and early grades."

**Technical Advantages**

THE MELODIES in the *primo* parts of the *Miniatures* are based on a five-tone compass. This furthers the acquisition of a permanently correct position of the hand, as the hand is thus kept in a stable five-finger position, each finger playing throughout the entire composition the one key allotted to it. The result is an equalization of the fingers which no other method offers. The fixed position of the hand compels the frequent use of the weaker digits, as the passing under of the thumb does not take place. (This gives the *Miniatures* a special value for the more advanced player who wishes to strengthen the more neglected fingers.) Their genuine musical interest and rich harmonic texture will encourage a more rapid progress towards proficiency than would any number of dry mechanical exercises. It is owing to imperfect control of the normal keyboard position of the hand and to finger inequality that students, as a rule, are unable to play expressively with the weaker fingers. For purposes of *prima vista* reading the *Miniatures* offer manifold advantages. Their interesting and scholarly workmanship will be appreciated by the teacher, so often bored by the triviality and monotony of the four-hand part assigned him. Every detail of fingering, pedalling, phrasing, *tempo* and expression, dynamic light and shade, etc., has been indicated with meticulous care by the composer and should be accepted as authoritative. The composer specifies that: "Of the forty-six numbers, twenty-two are easy, eleven moderately easy, and thirteen rather advanced for the teacher, while the pupils' parts are all accessible to beginners and at the same time equally useful to advanced players. The more ambitious pupils can ultimately play the teachers' parts."

**Musical Advantages**

IT WOULD not be just, perhaps, to deny that the easy four-hand collections of a Löw, a Loeschhorn or a Spindler, as well as some others, have their place in the pedagogic scheme. Yet in many ways they represent abandoned standards and antiquated ideas. And present-day ideals of piano playing and teaching reflect so notable an advance, they so emphatically insist that the best is none too good, that the musical as well as the technical advantages of such compositions as these Godowsky *Miniatures* are only too apparent. In them, a fuller, more practical measure of technical benefit goes hand in hand with a stressing of the musical and artistic elements. The *Miniatures* are healthily modern in idea and harmonic treatment. In place of the banal simplicity of some sixty or eighty years ago (still noticeable in much instructive four-hand music of the hour) we have real constructive imagination, an art beyond cavil; a quality of appeal which none truly musical can evade. Not only do the charming creations of Godowsky's fancy guide aright the pupil's first half-conscious steps toward interpretation and esthetic expression of a musical idea—the acquisition of color by touch gradation, dynamic and agogic emphasis, light and shade in playing, correct phrasing and articulation of musical sentences—but they give him as well a clear conception of most of the musical forms, ancient and modern, strict and free, their contrasting characteristics being presented in a concrete though condensed manner. The short annotation which accompanies every number helps the student to understand form and character in musical composition, while it offers the teacher material for elaboration in an analysis of the *Miniature* in question. Though the above considerations aim to give some idea of the purpose and scope of these four-hand *Miniatures*, there is one thing which it is beyond their power to do—to convey to the reader with approximate accuracy the spark of genius which illuminates these happy offspring of Godowsky's muse, their absolute musical charm which cannot well be described or defined. The intrinsic worth of the *Miniatures* may be appreciated *only* by actual acquaintance.

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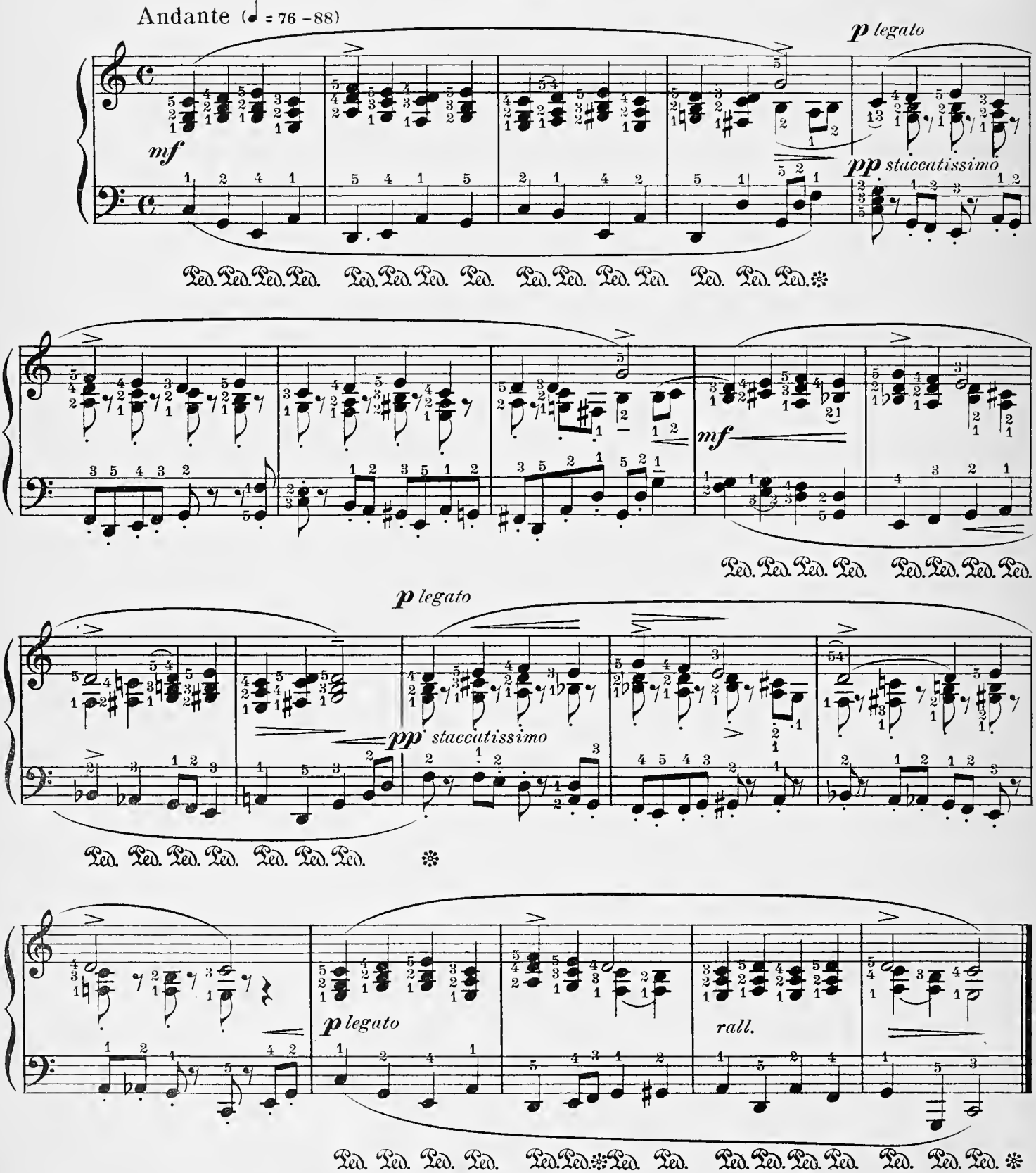
# FIRST SUITE

## No. 1
## In Church

SECONDO

LEOPOLD GODOWSKY



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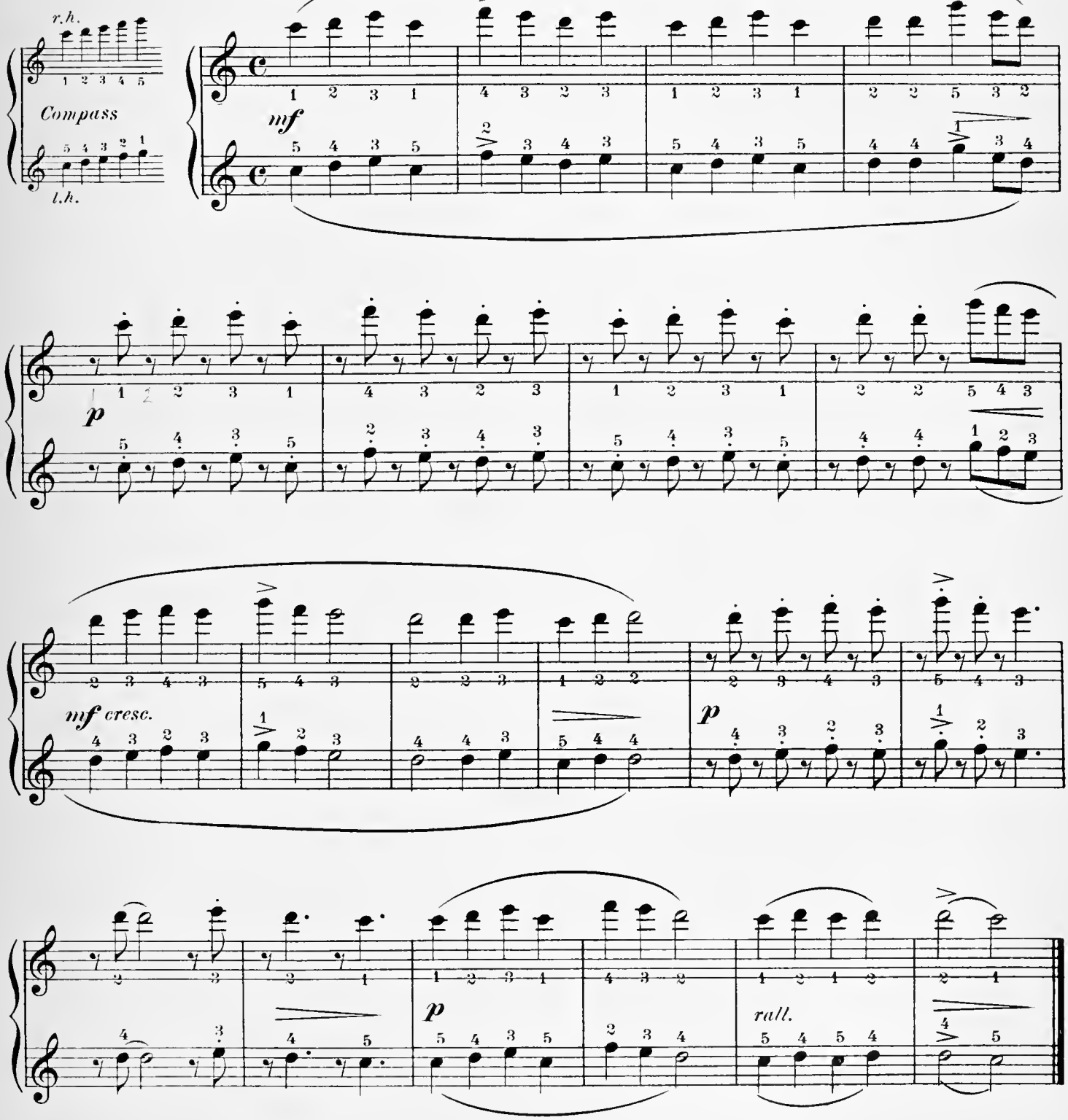
# FIRST SUITE

## No. 1
## In Church

PRIMO

LEOPOLD GODOWSKY

Andante (♩ = 76 - 88)

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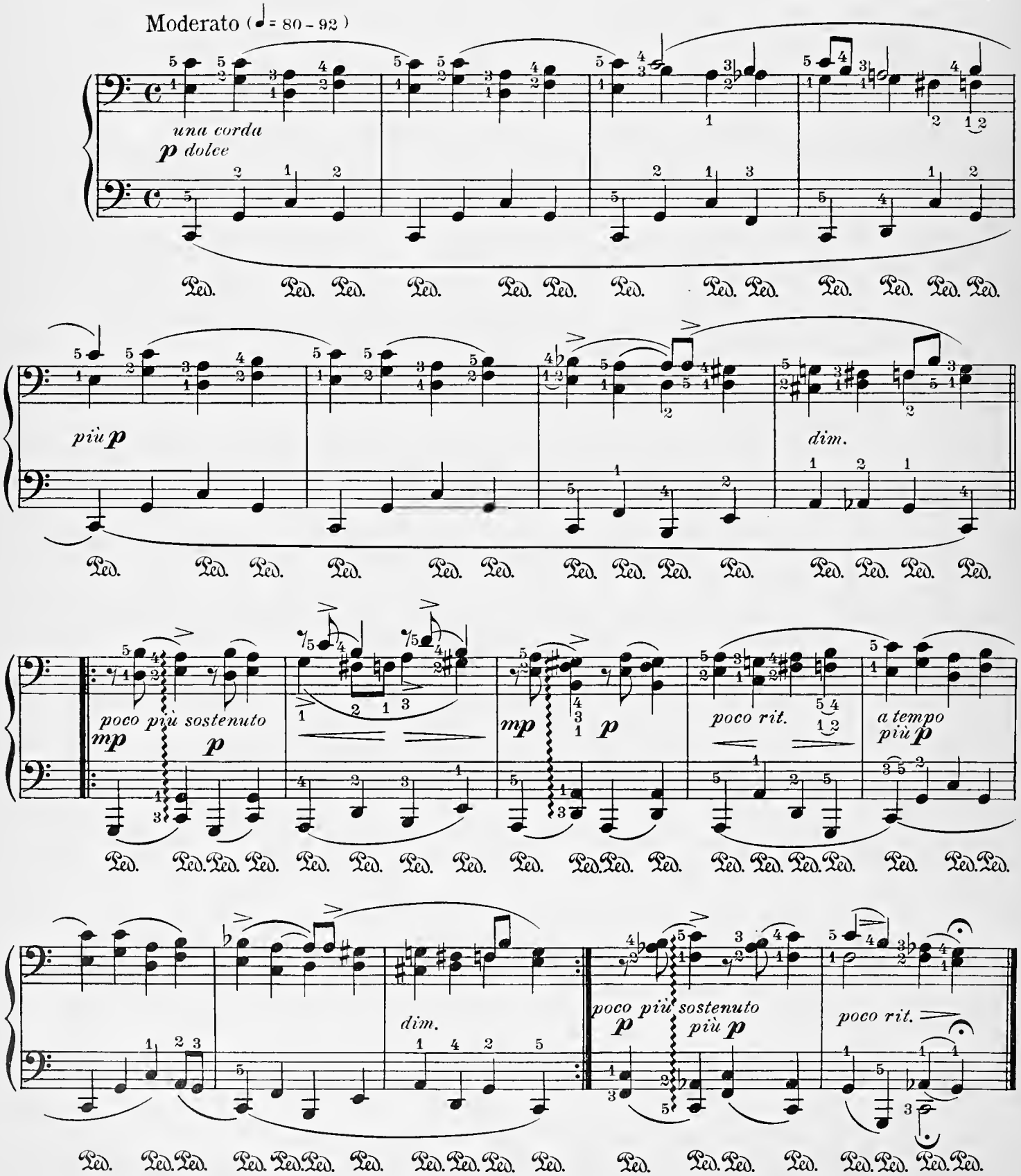
# No. 2
# At Night

## SECONDO

LEOPOLD GODOWSKY



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# No. 2
# At Night

## PRIMO

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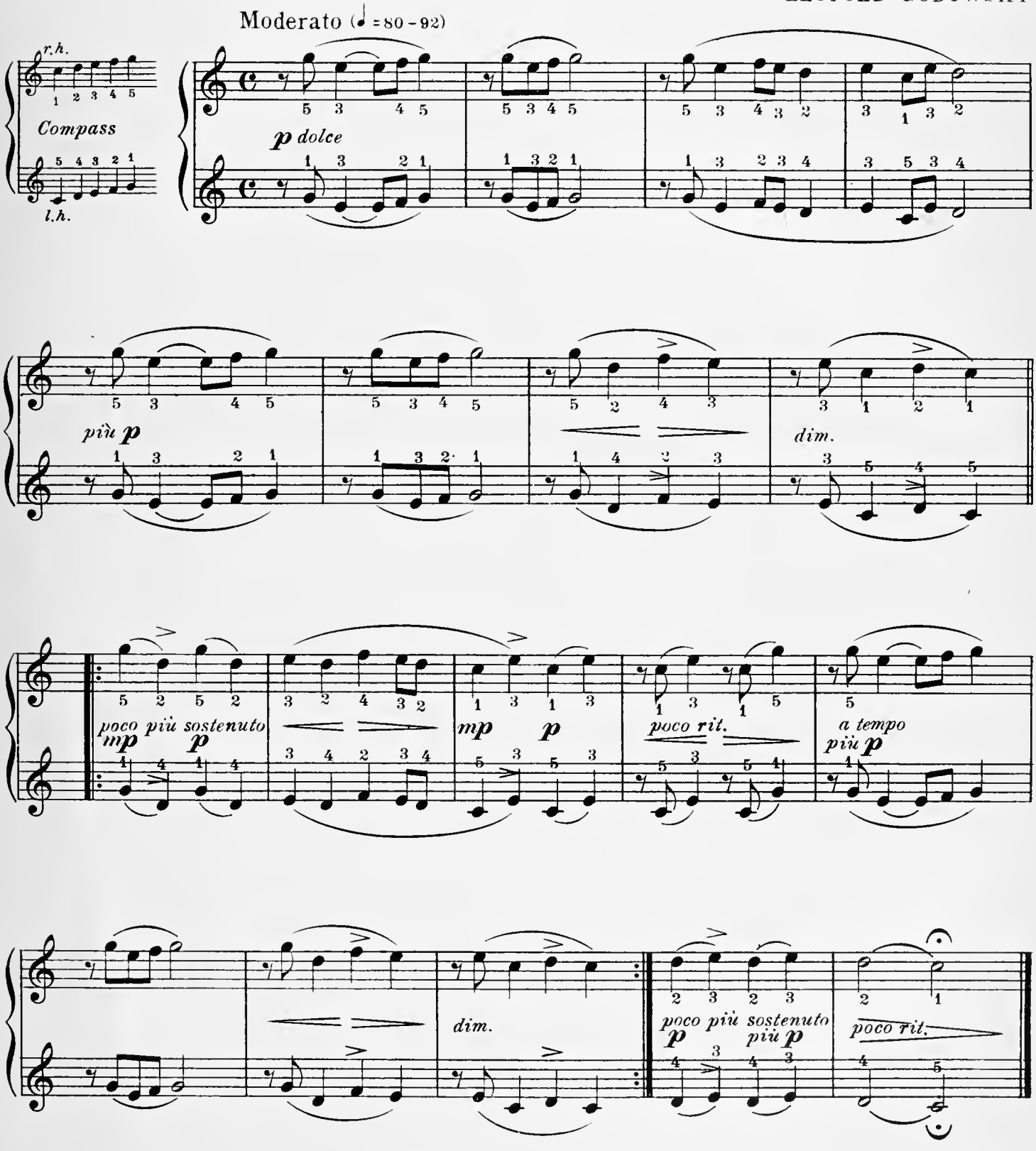




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# No. 3
# Lullaby

## SECONDO

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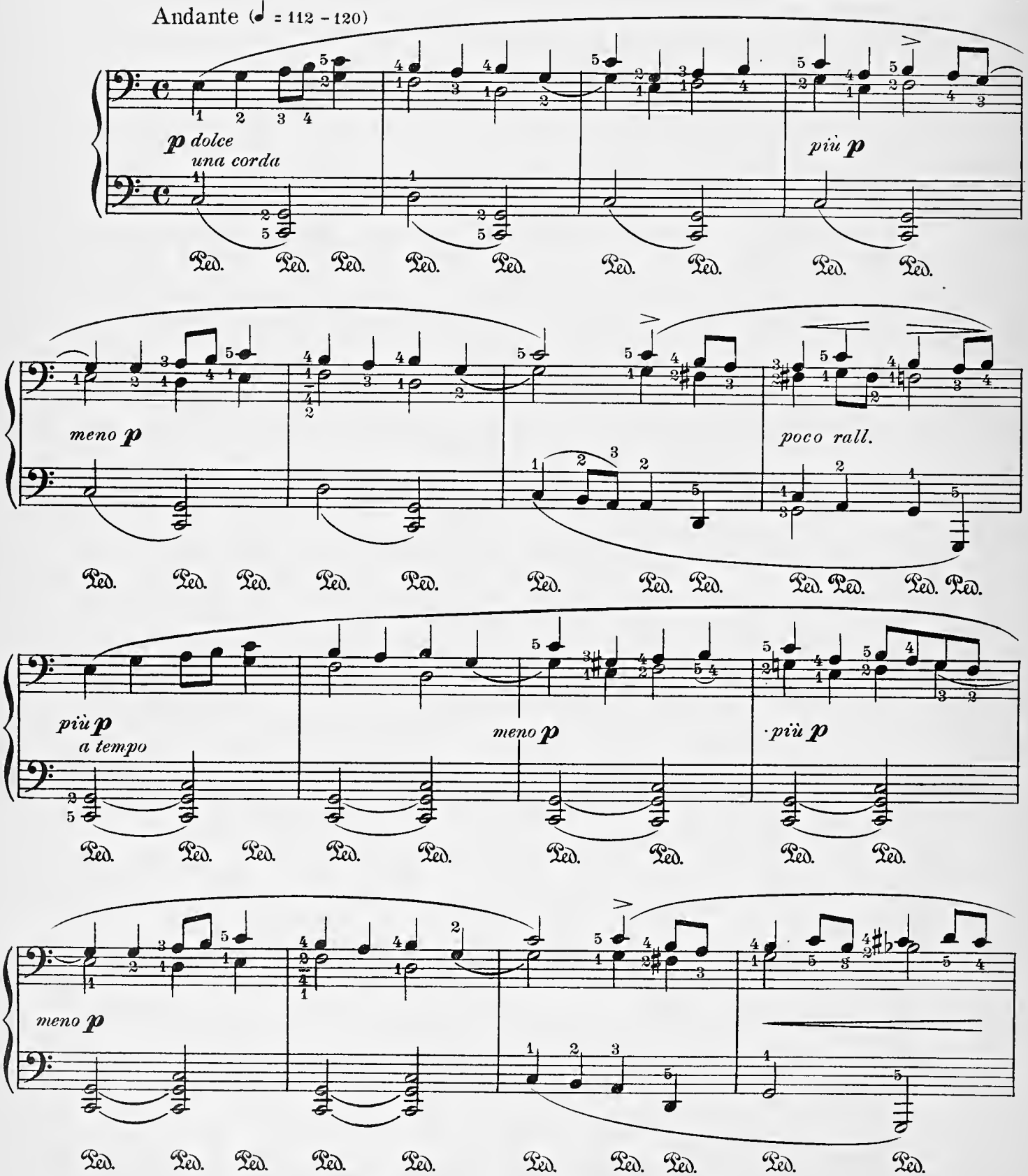


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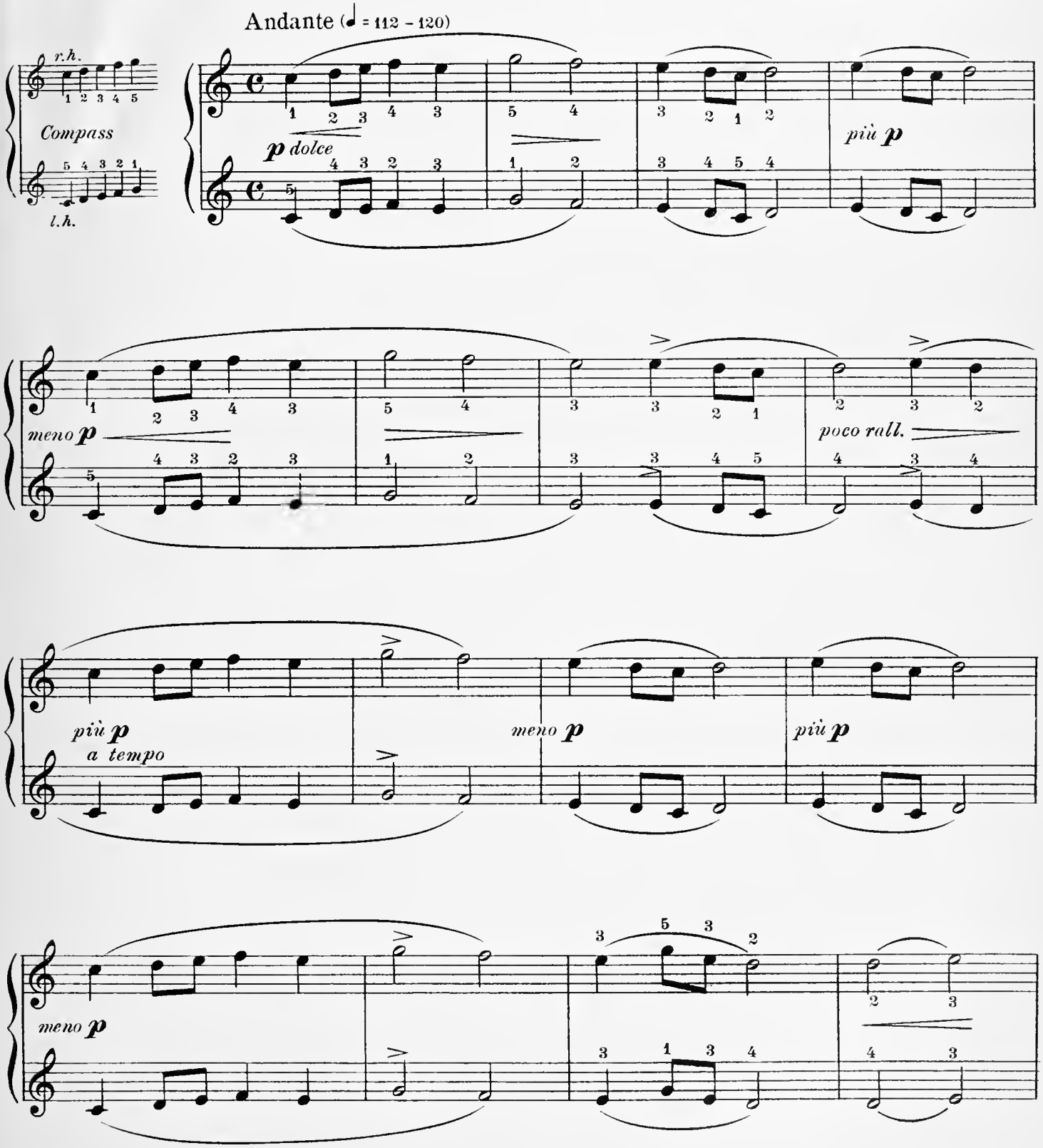
# No. 3
# Lullaby

## PRIMO

LEOPOLD GODOWSKY



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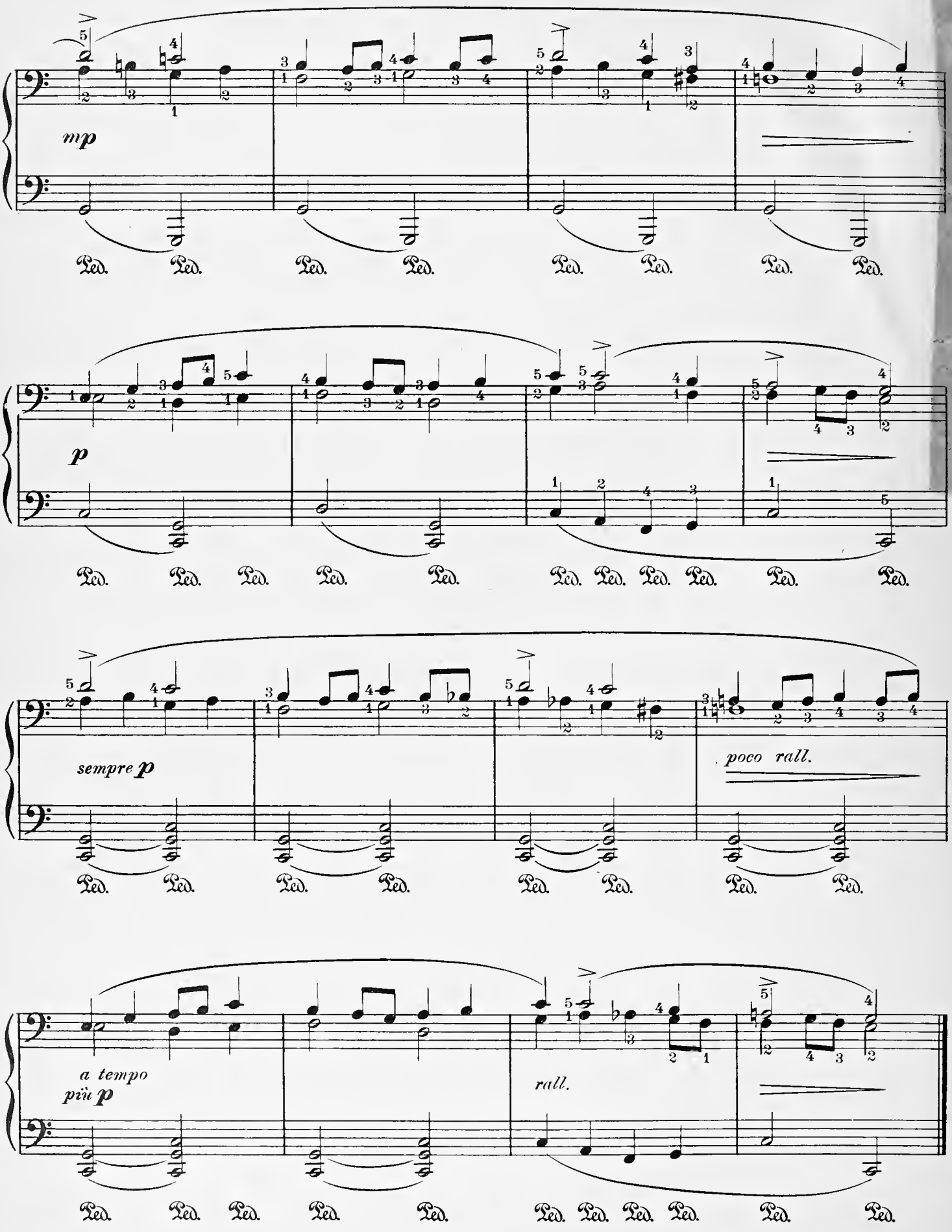
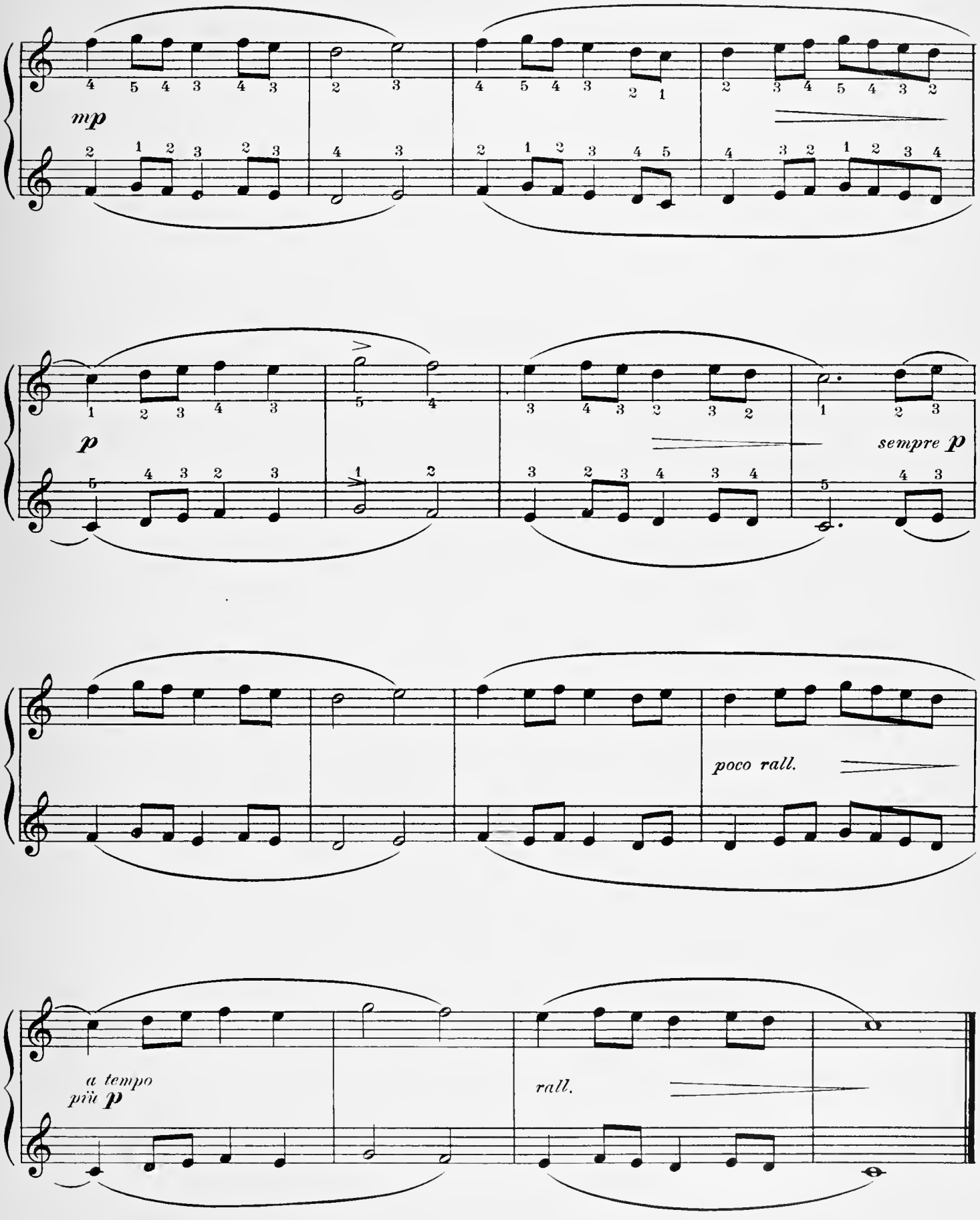
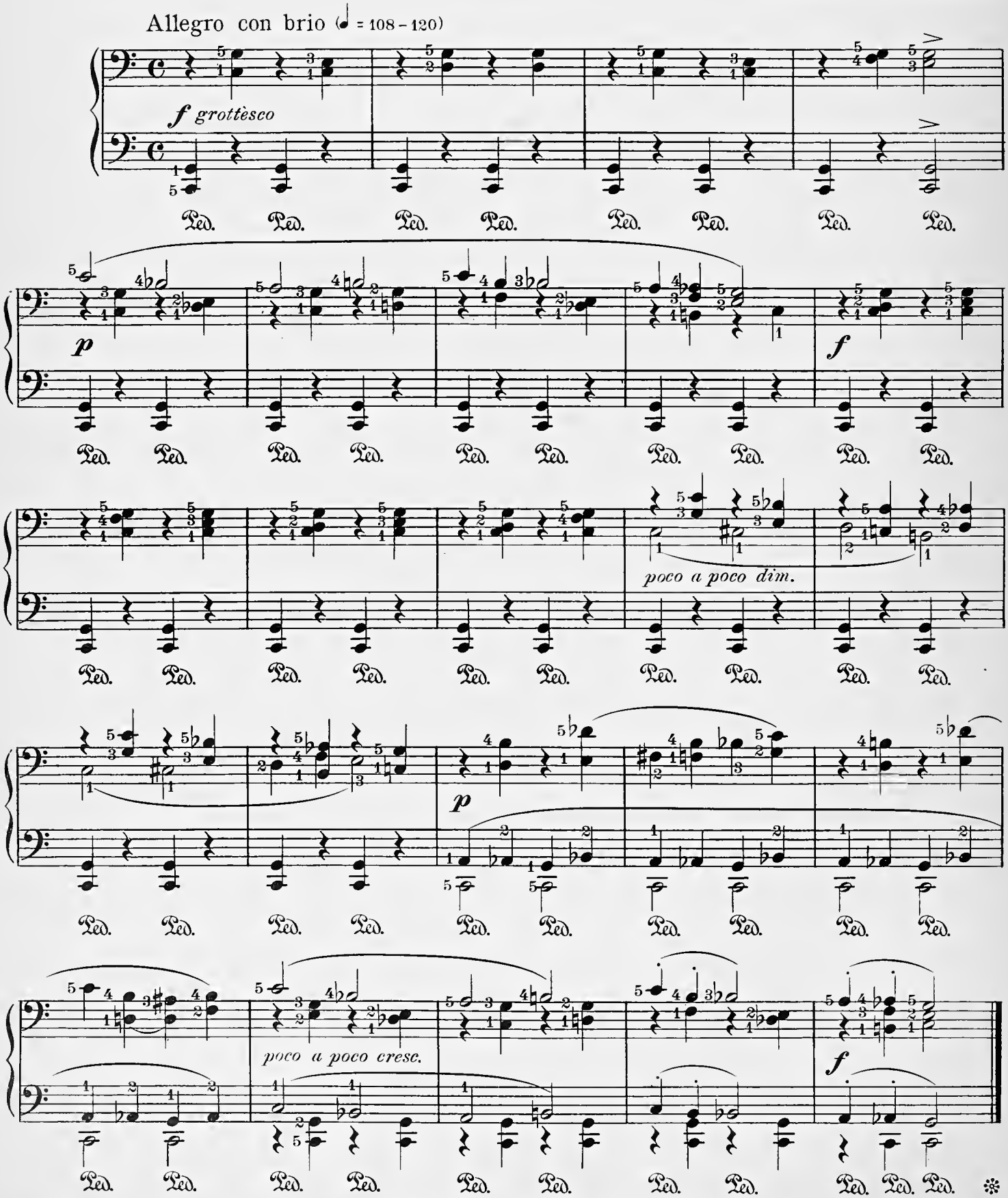

mp
p
sempre p
poco rall.
a tempo
più p
rall.
Ped.


mp
p
sempre p
poco rall.
a tempo
più p
rall.

# No. 4
# Rustic Dance

## SECONDO

LEOPOLD GODOWSKY



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# No. 4
# Rustic Dance

## PRIMO

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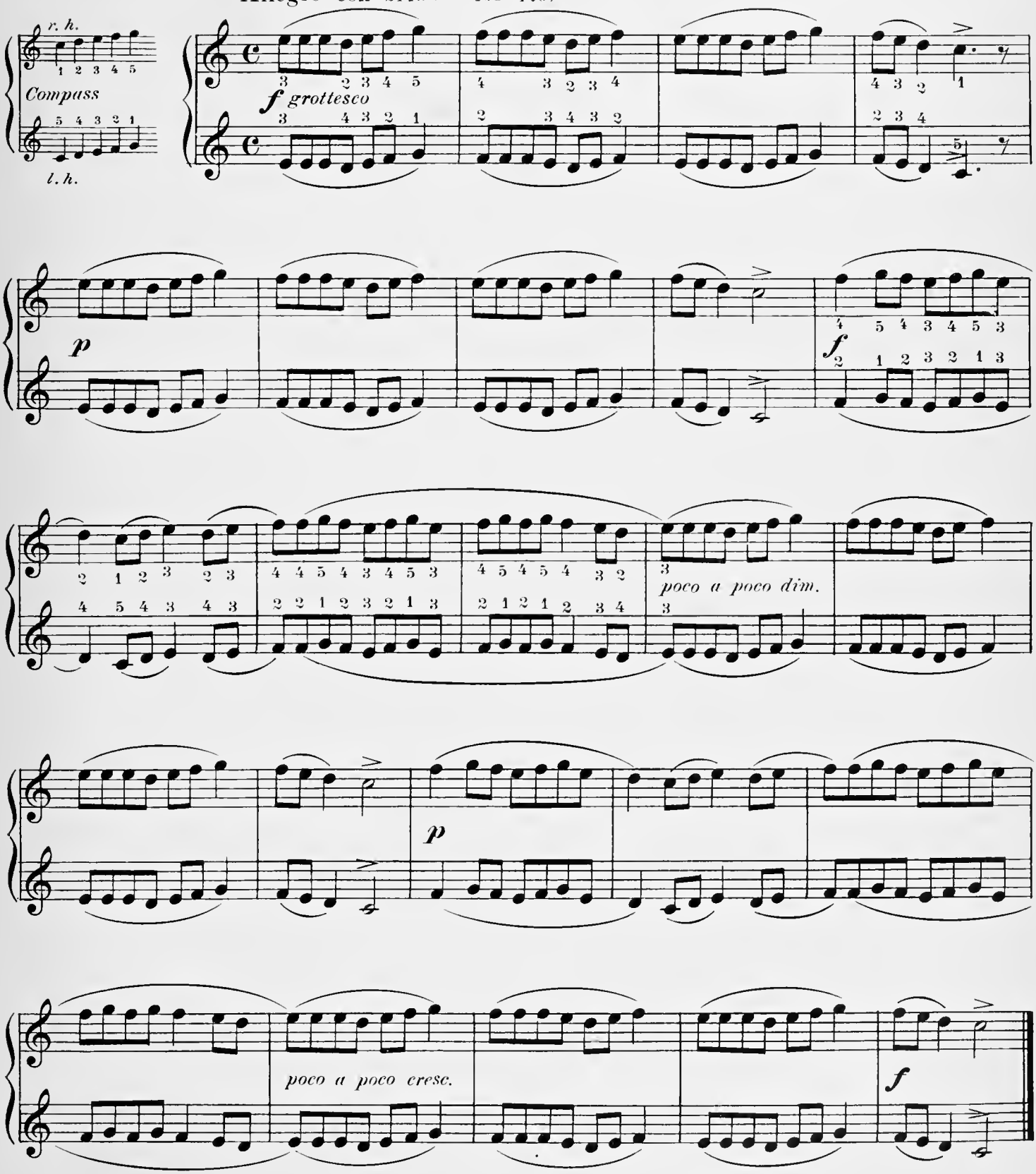
Allegro con brio (♩ = 108-120)

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# SECOND SUITE

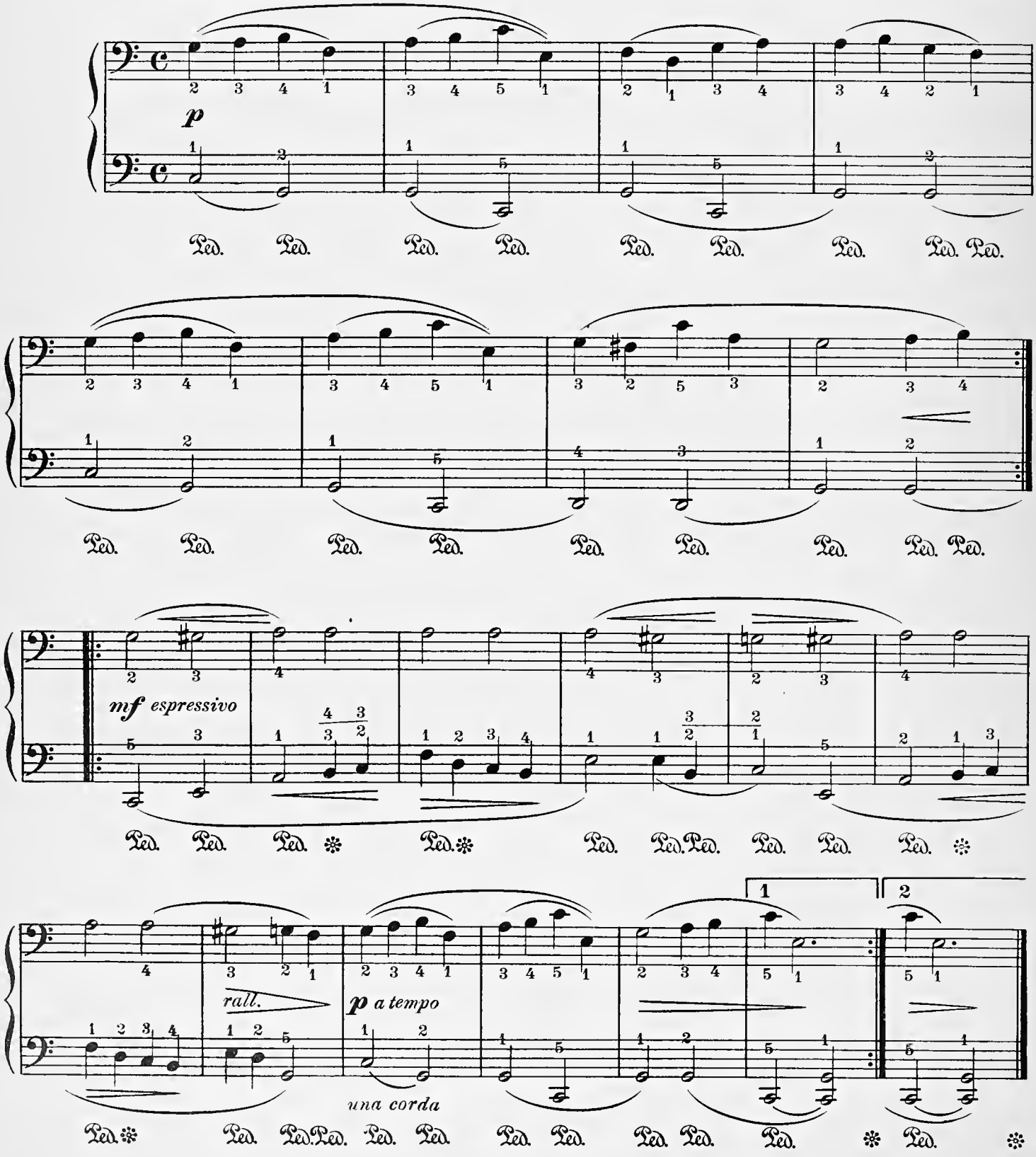
## No. 1

## Arietta

SECONDO

Andante cantabile (♩ = 56 – 63)

LEOPOLD GODOWSKY

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# SECOND SUITE

## No. 1

## Arietta

PRIMO

Andante cantabile (♩ = 56 – 63)

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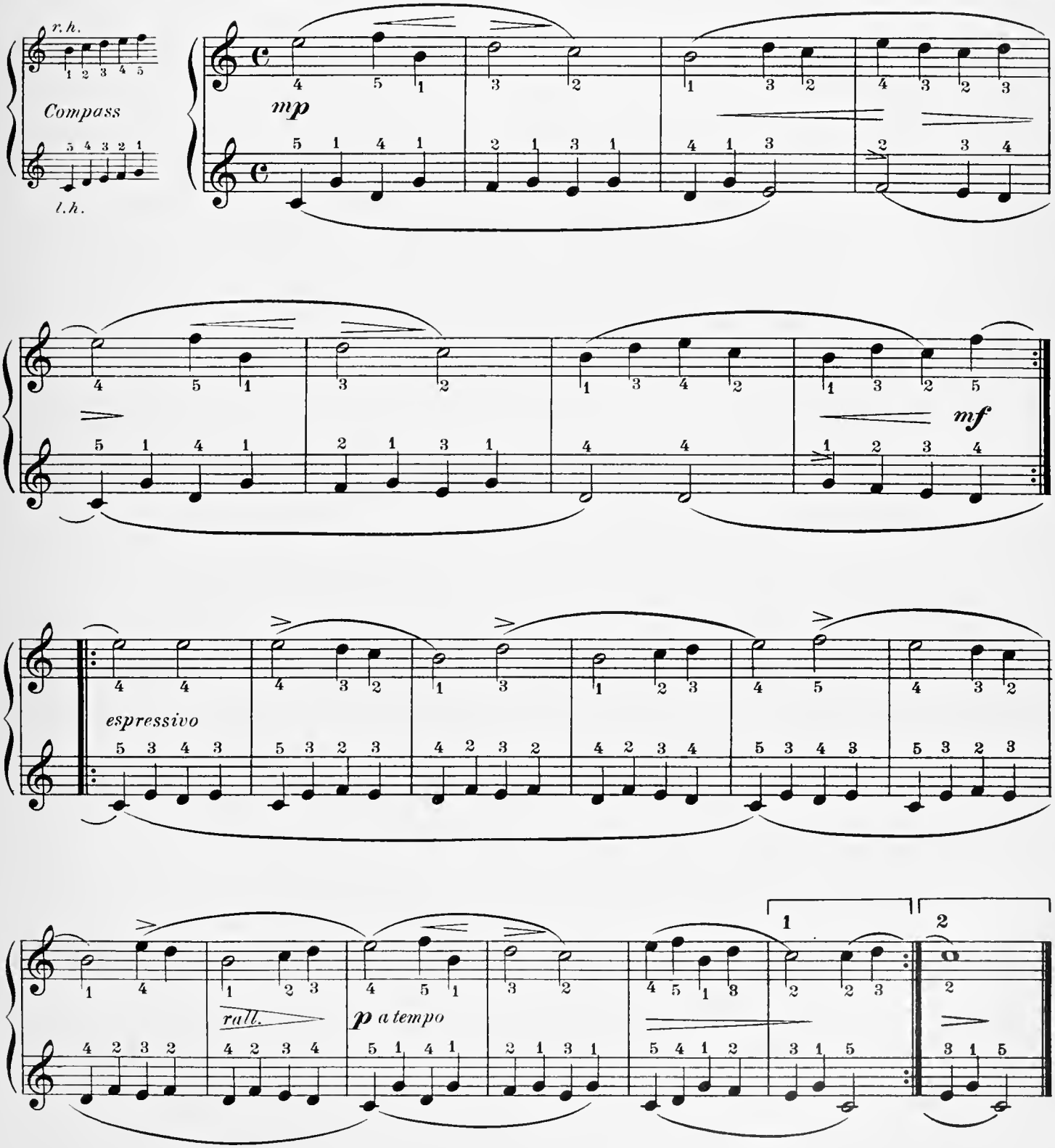


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# No. 2

# Sarabande

## SECONDO

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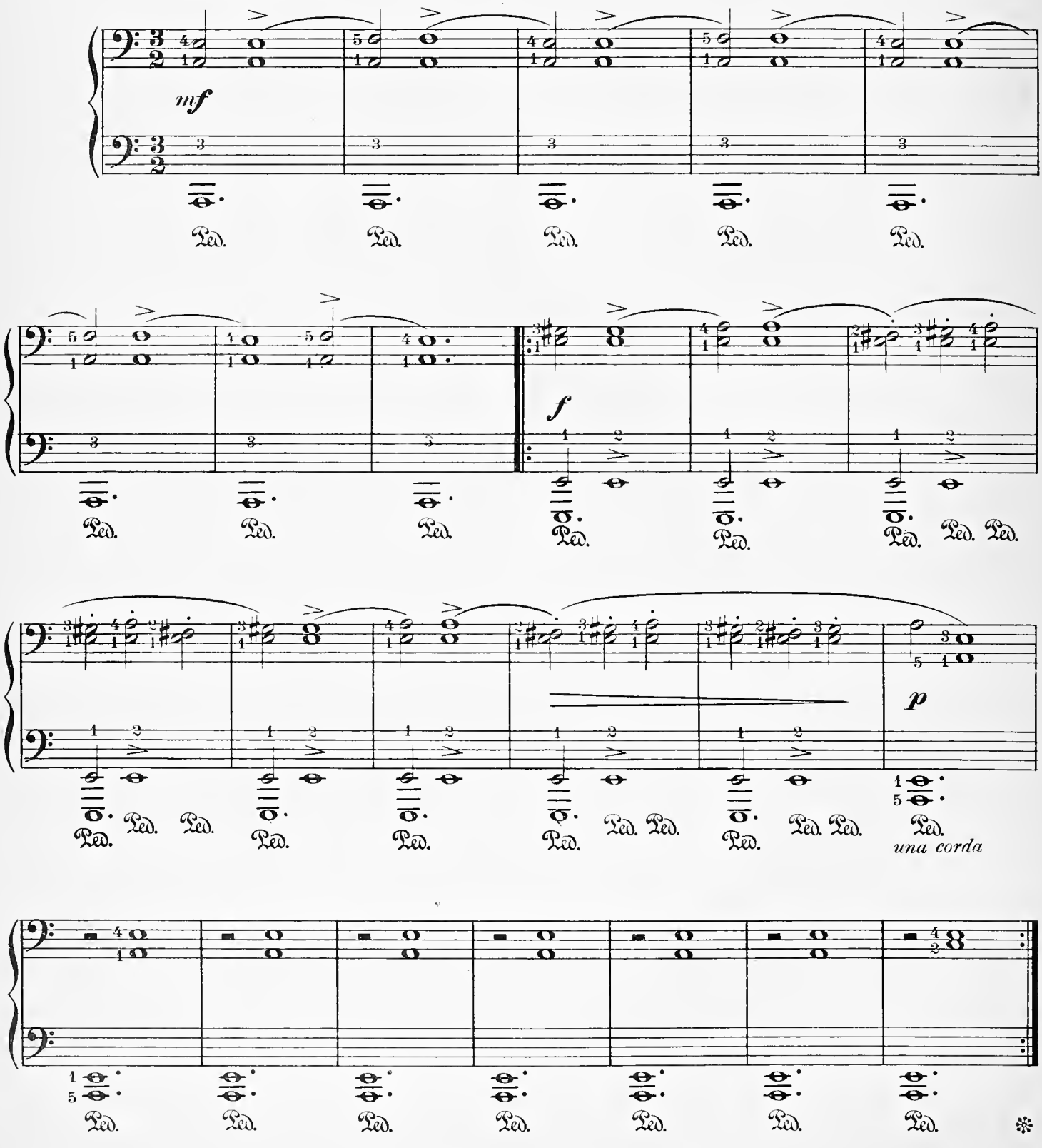


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# Sarabande

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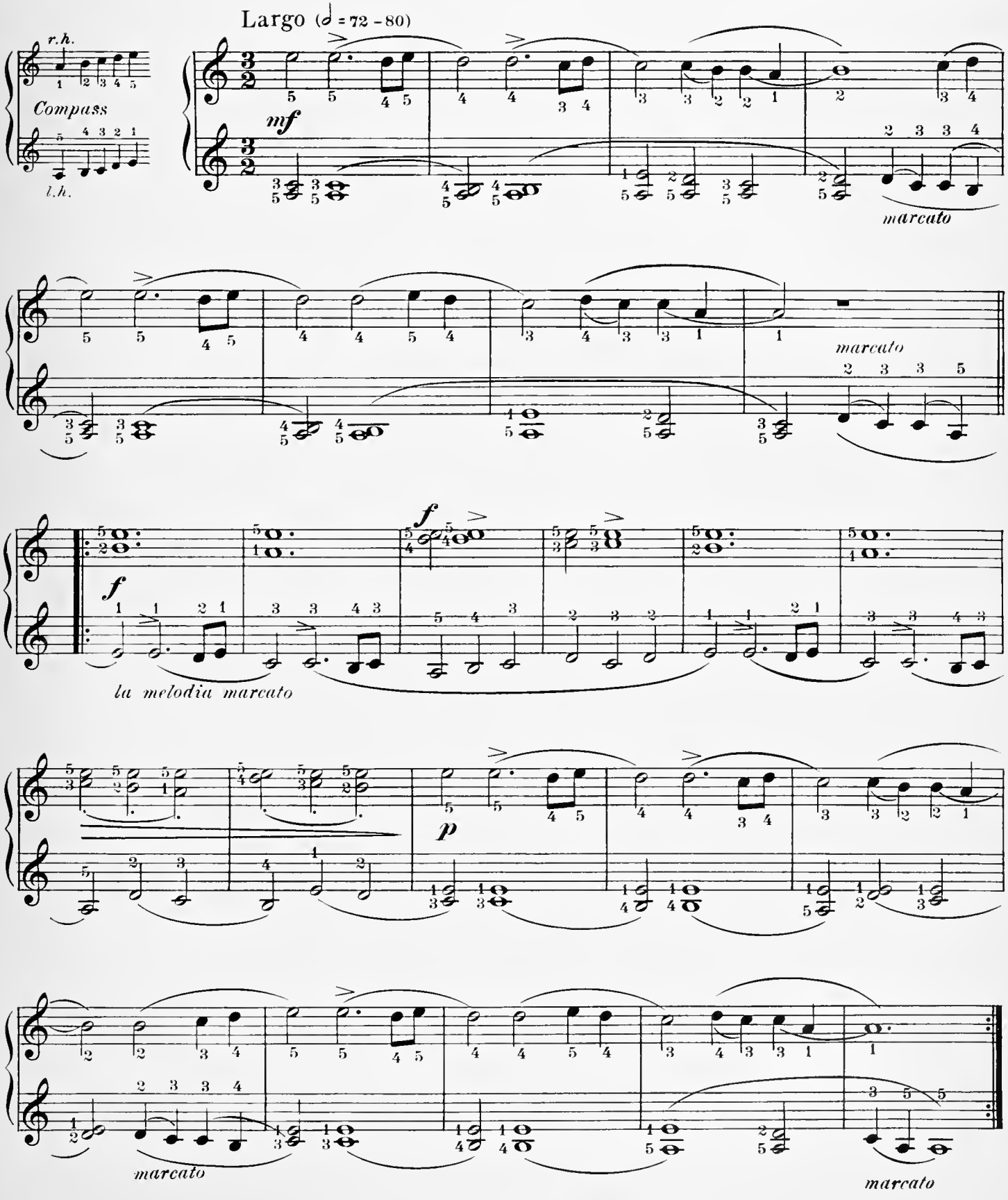




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# No. 3
# Cradle Song

## SECONDO

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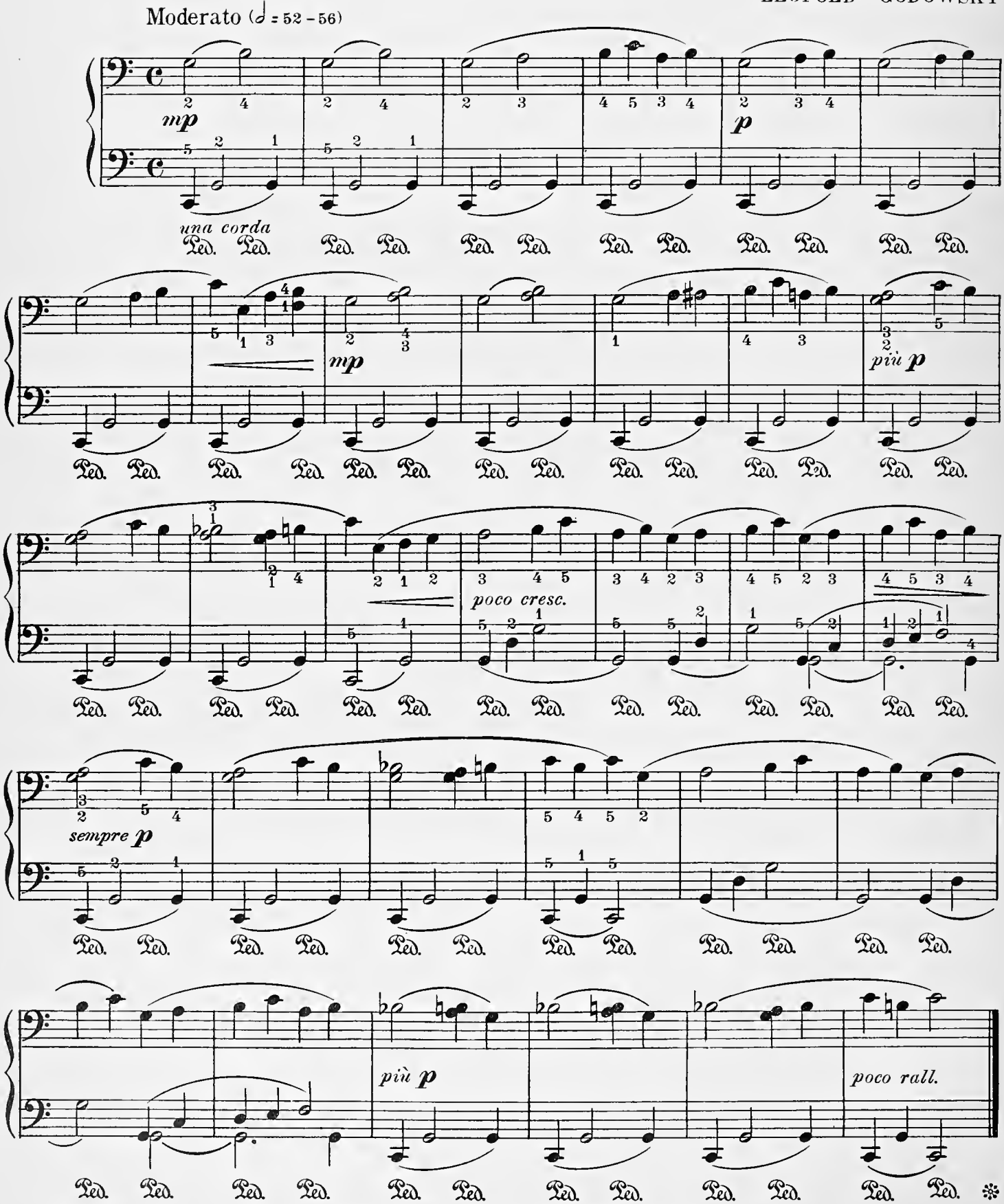




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# No. 3
# Cradle Song

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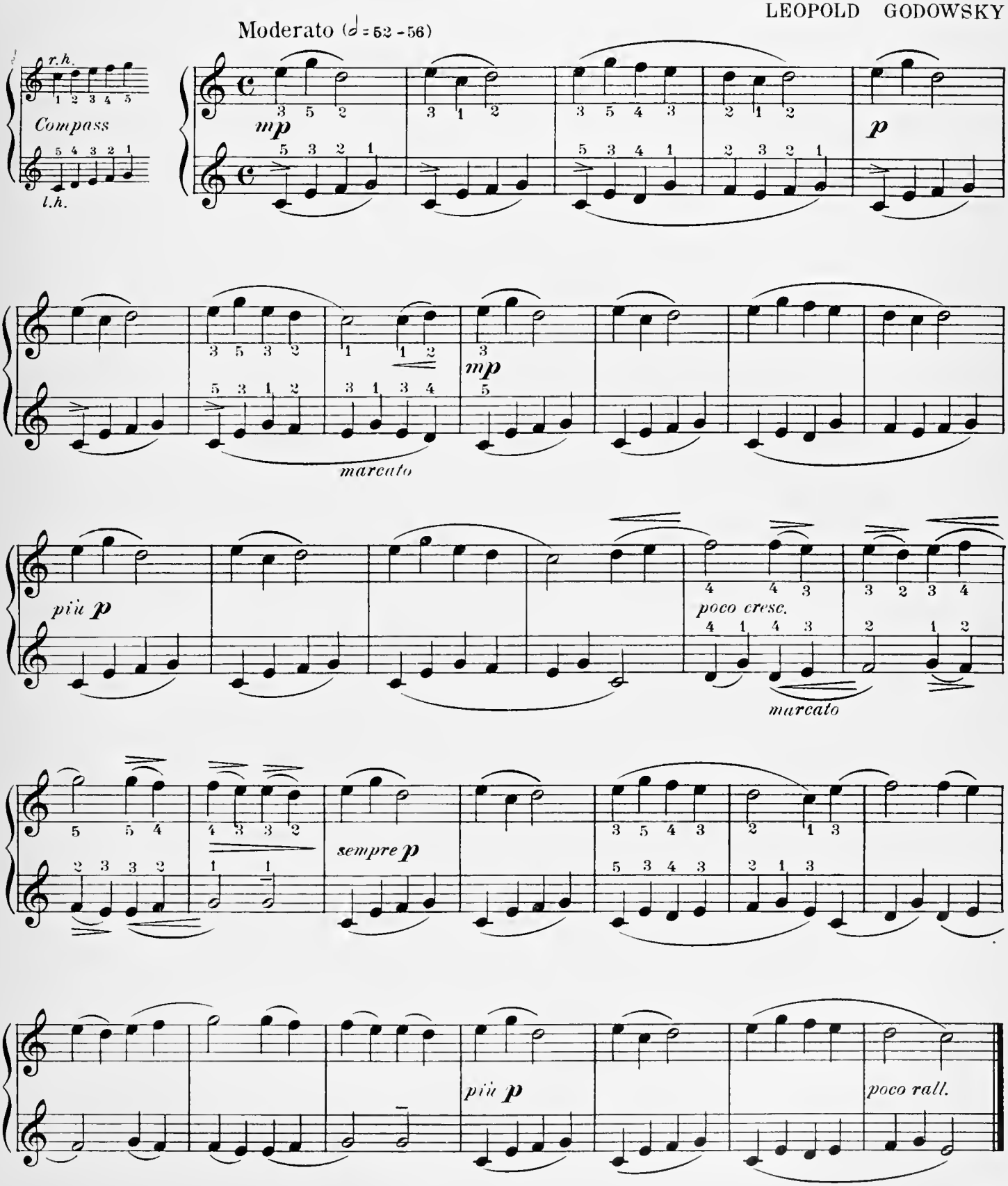


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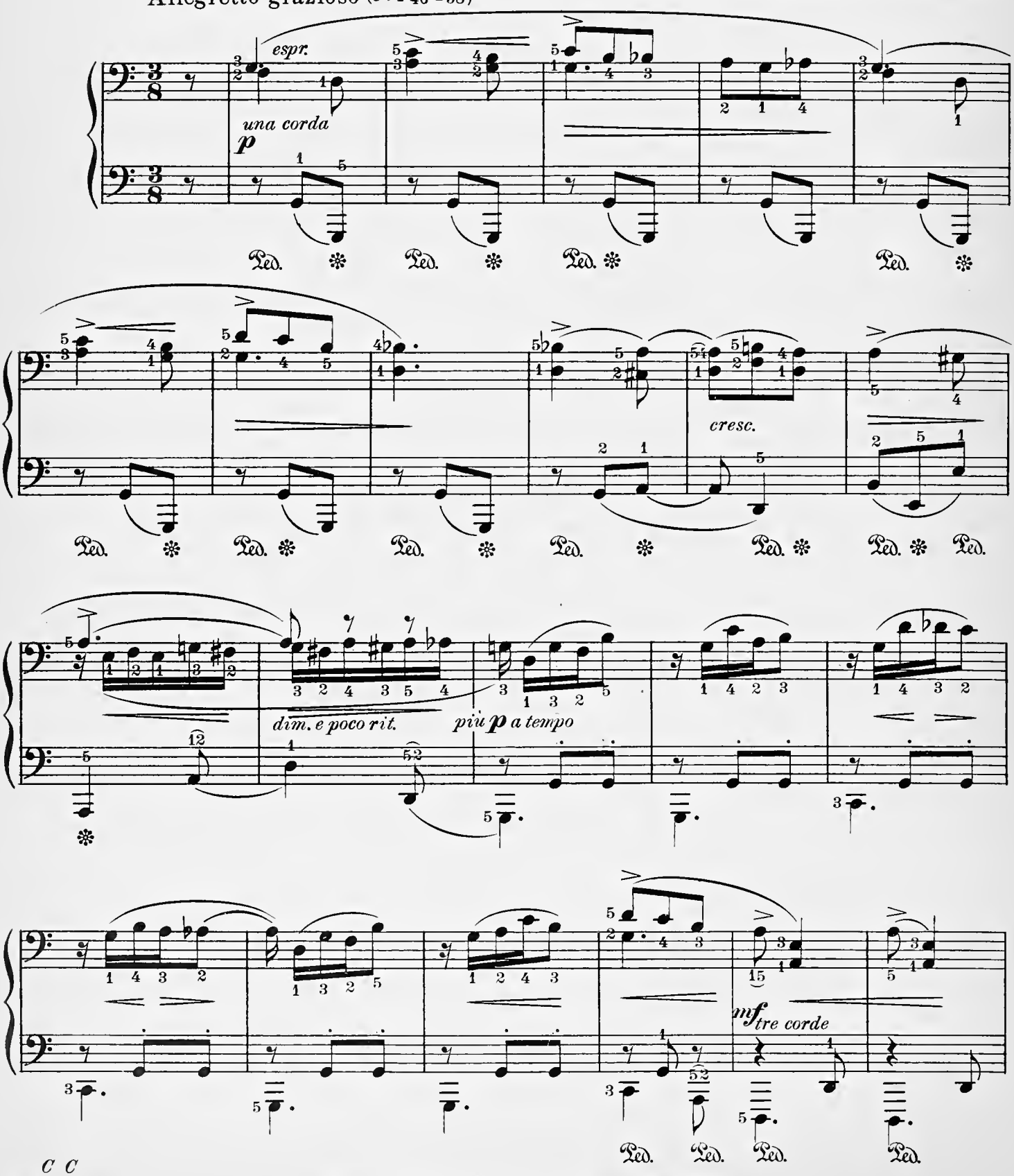
# No. 4
# Bagatelle
## (Valsette)

SECONDO

LEOPOLD GODOWSKY

Allegretto grazioso (♩. = 46 – 58)



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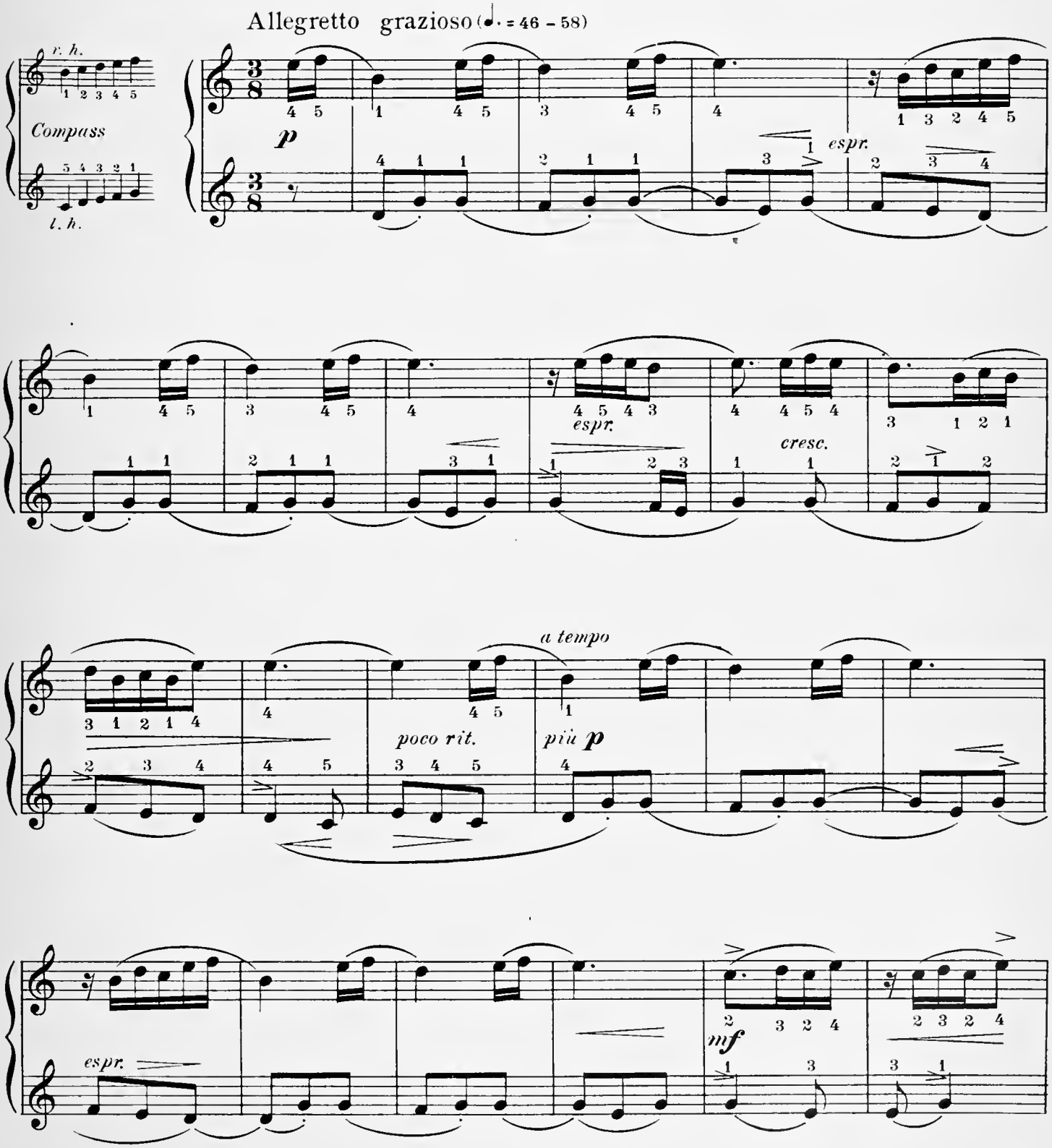
# No. 4
# Bagatelle
## (Valsette)

PRIMO

LEOPOLD GODOWSKY



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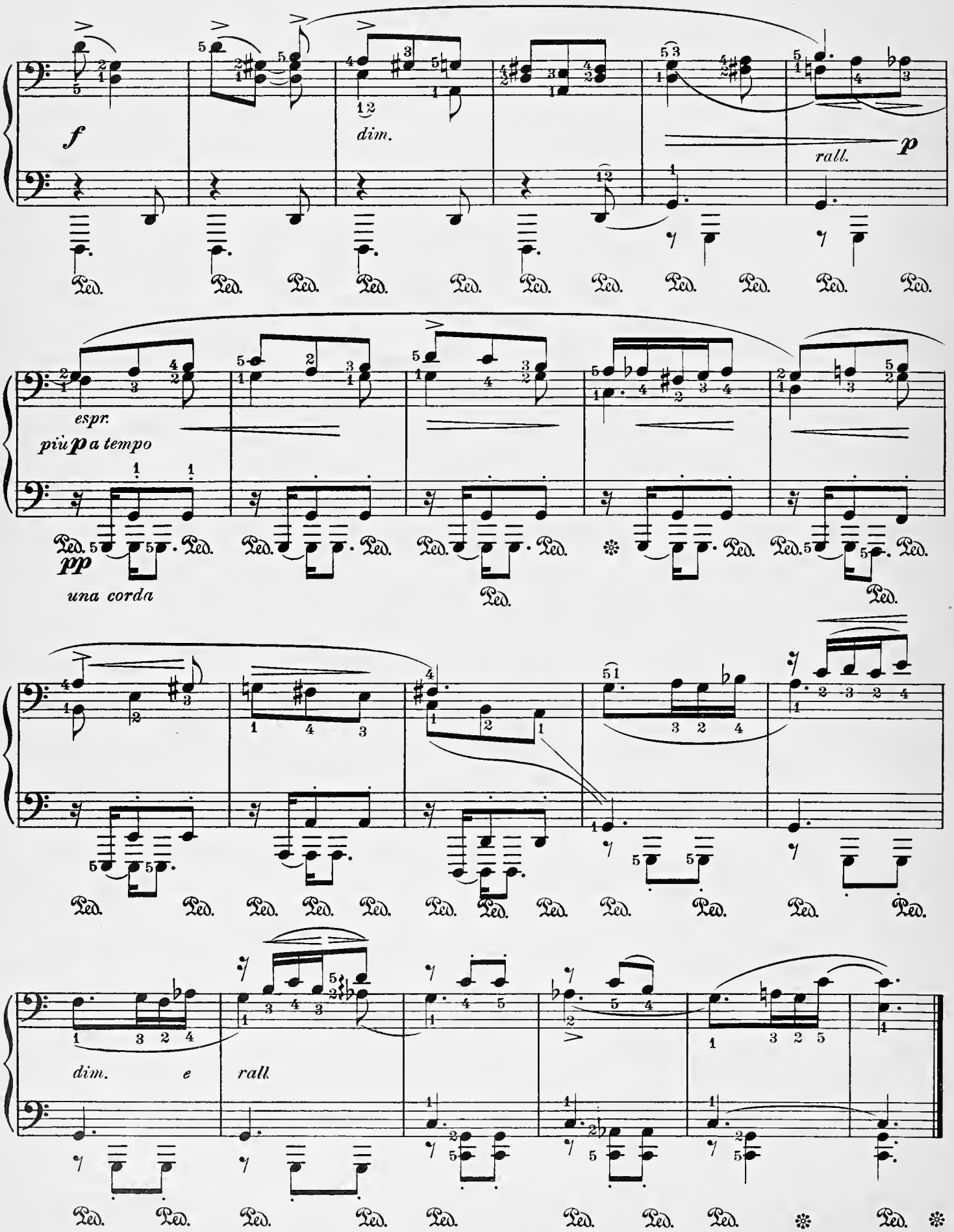
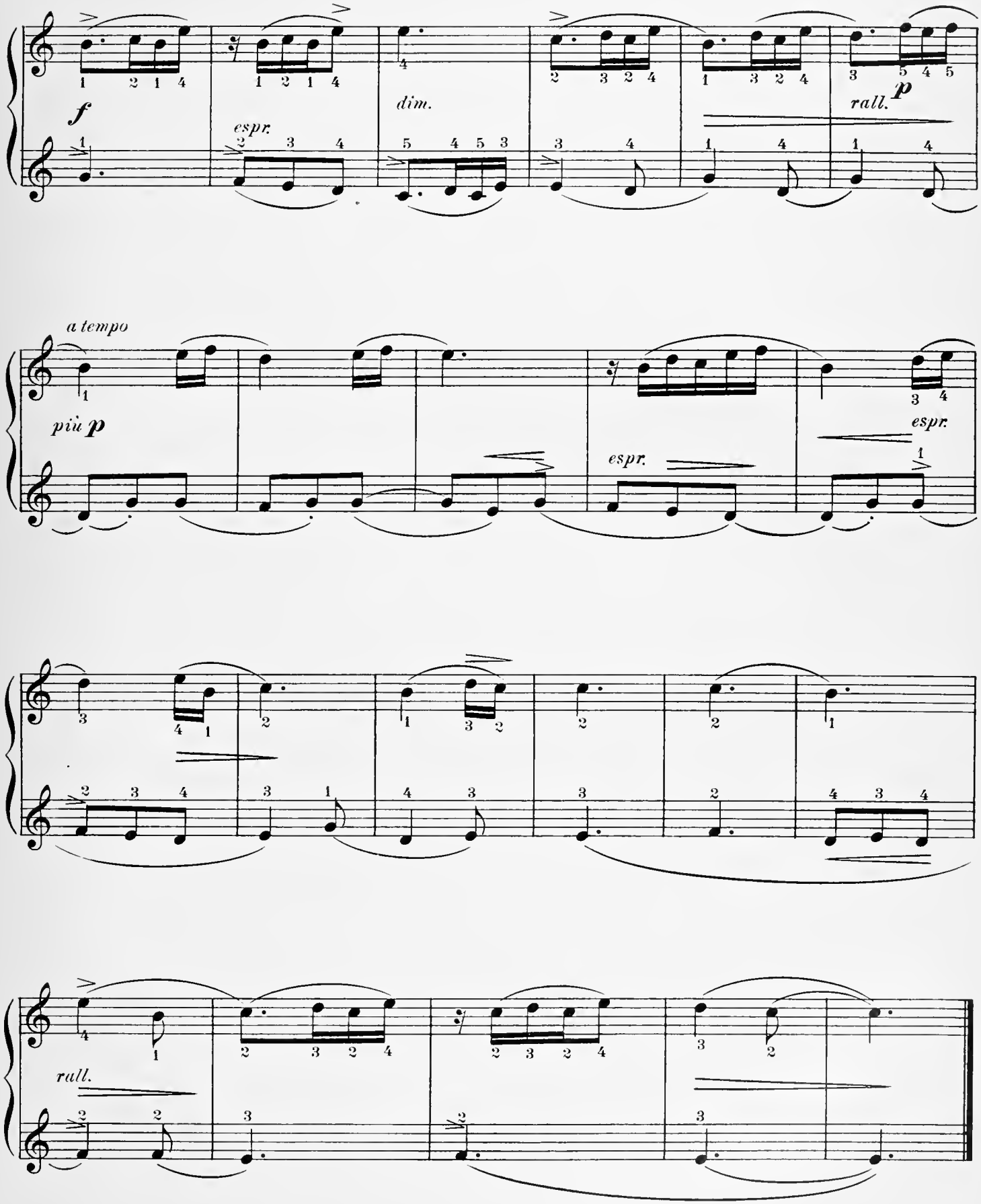

f
dim.
rall.
p
espr.
più p a tempo
pp
una corda
dim. e
rall.

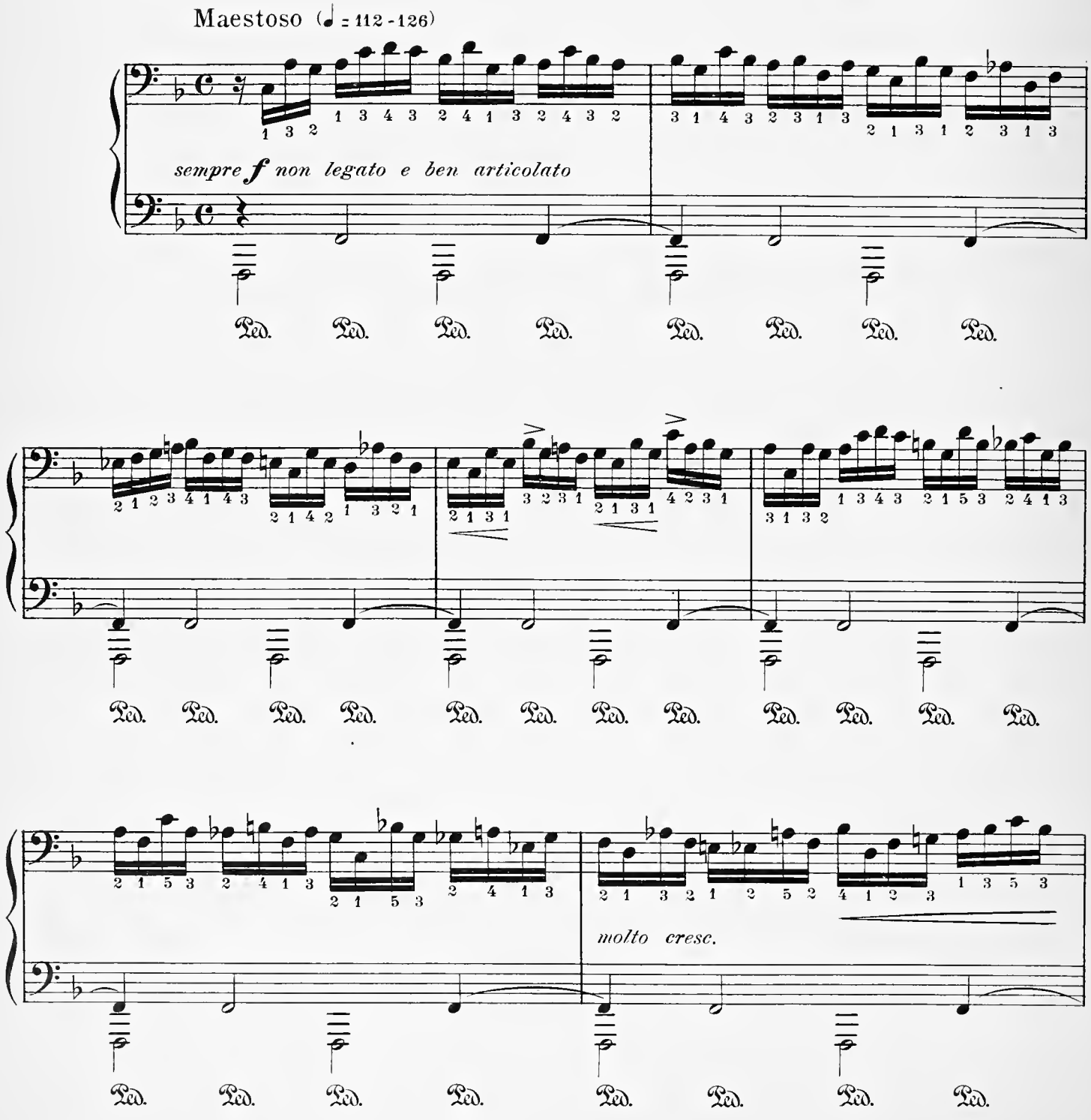

f
espr.
dim.
rall.
p
a tempo
più p
espr.
espr.
rall.

# THIRD SUITE

## No. 1
## Prelude
(The Organ Point)

SECONDO

LEOPOLD GODOWSKY

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## Prelude
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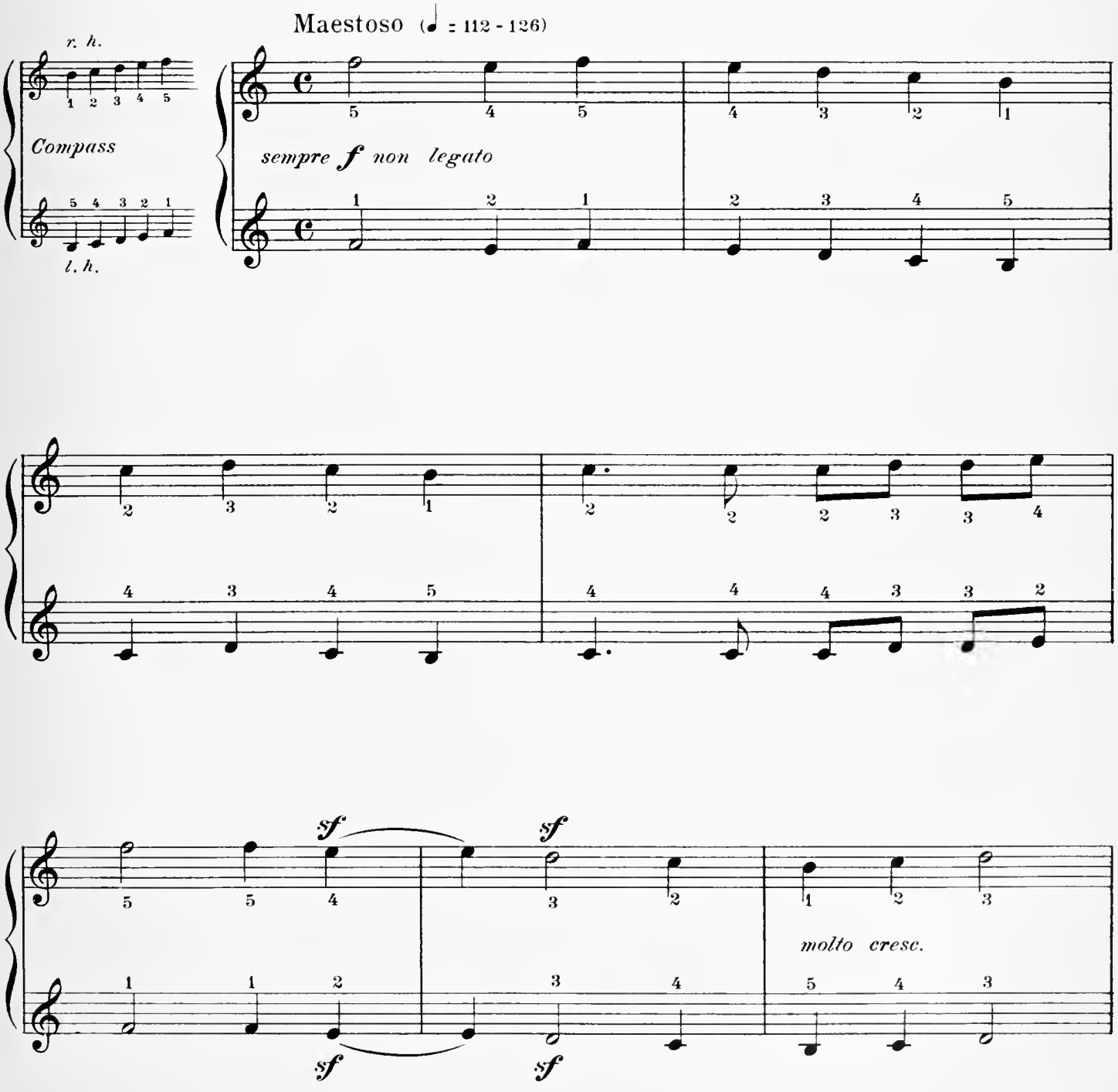


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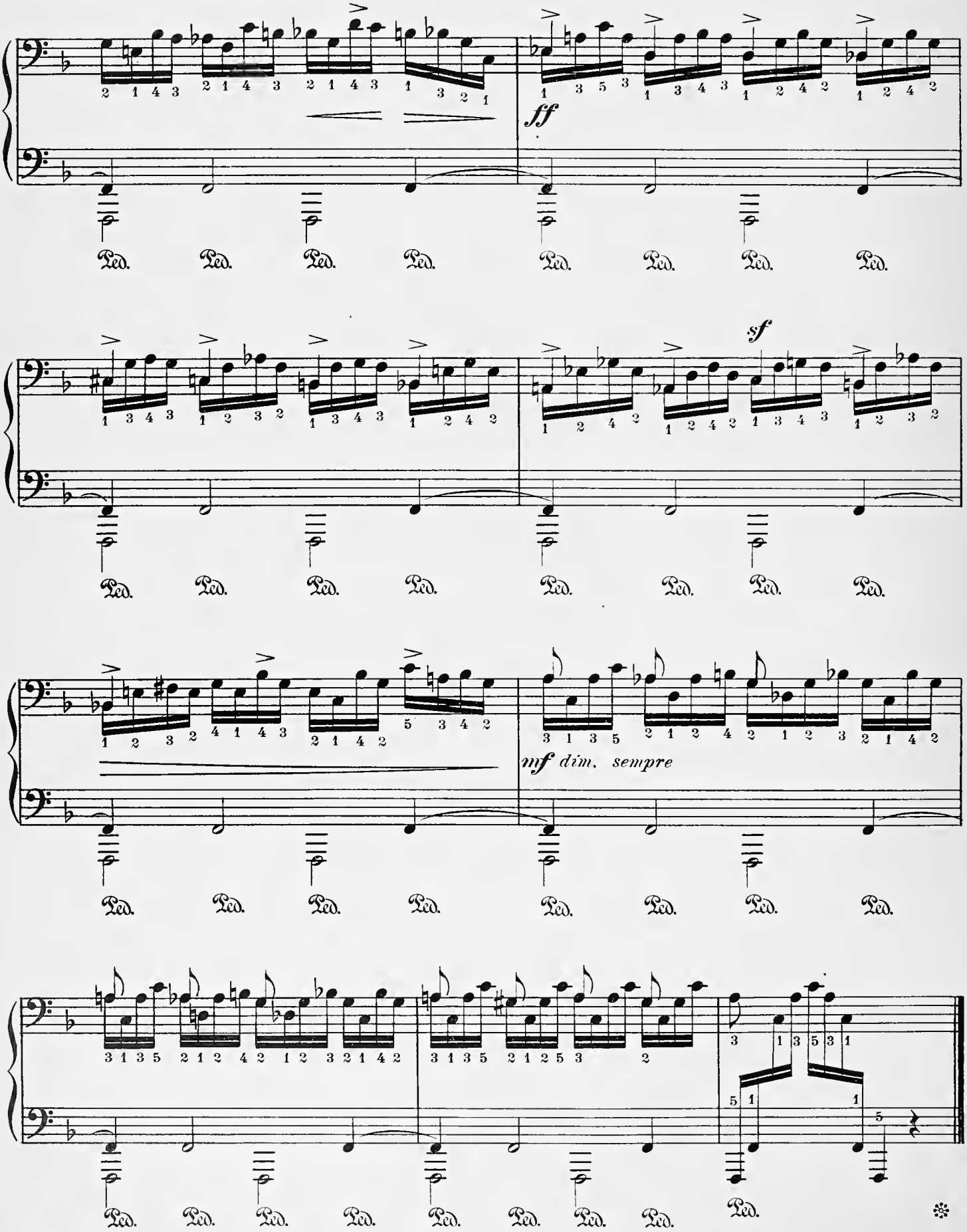
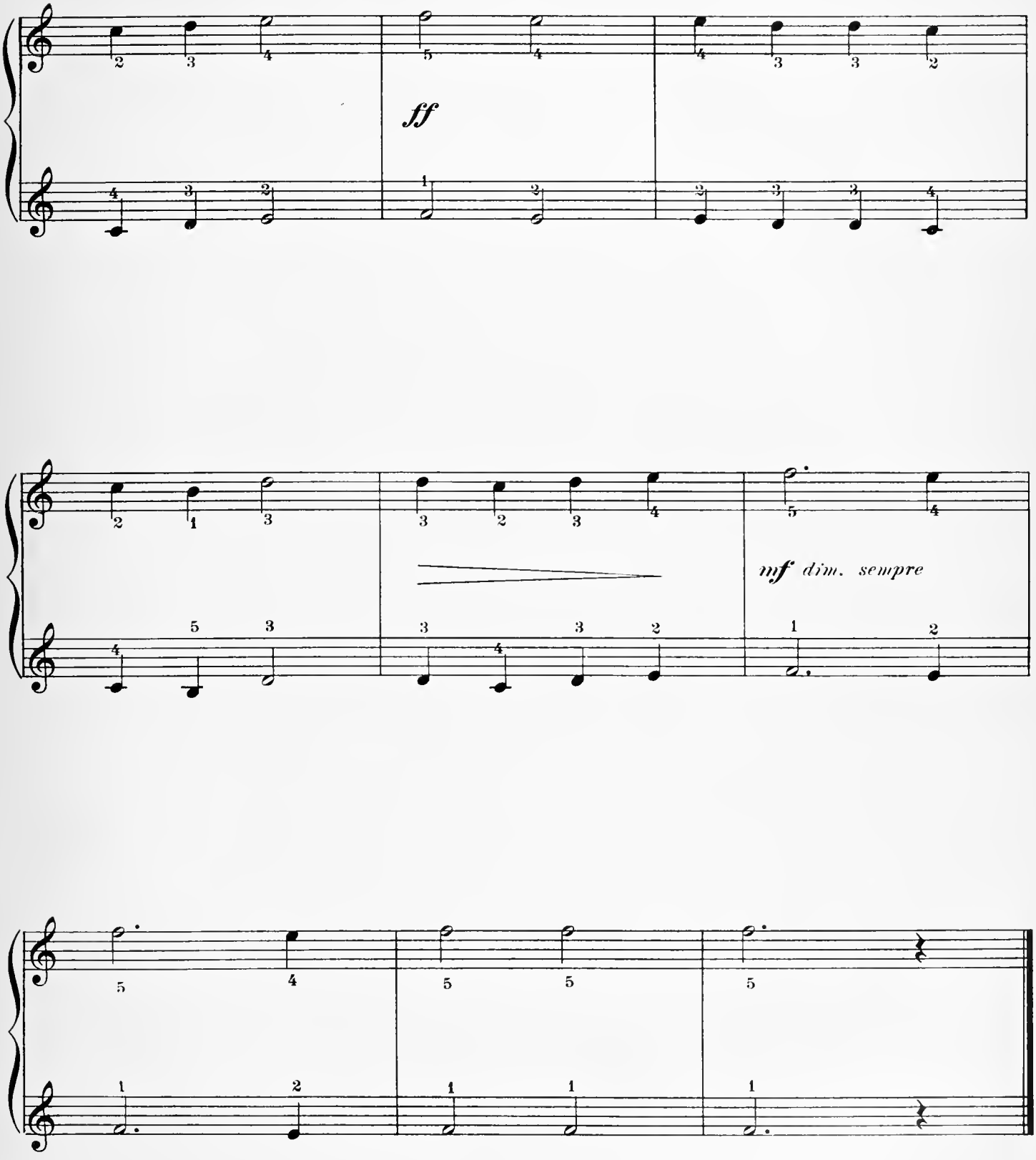

ff
sf
mf dim. sempre
Ped.

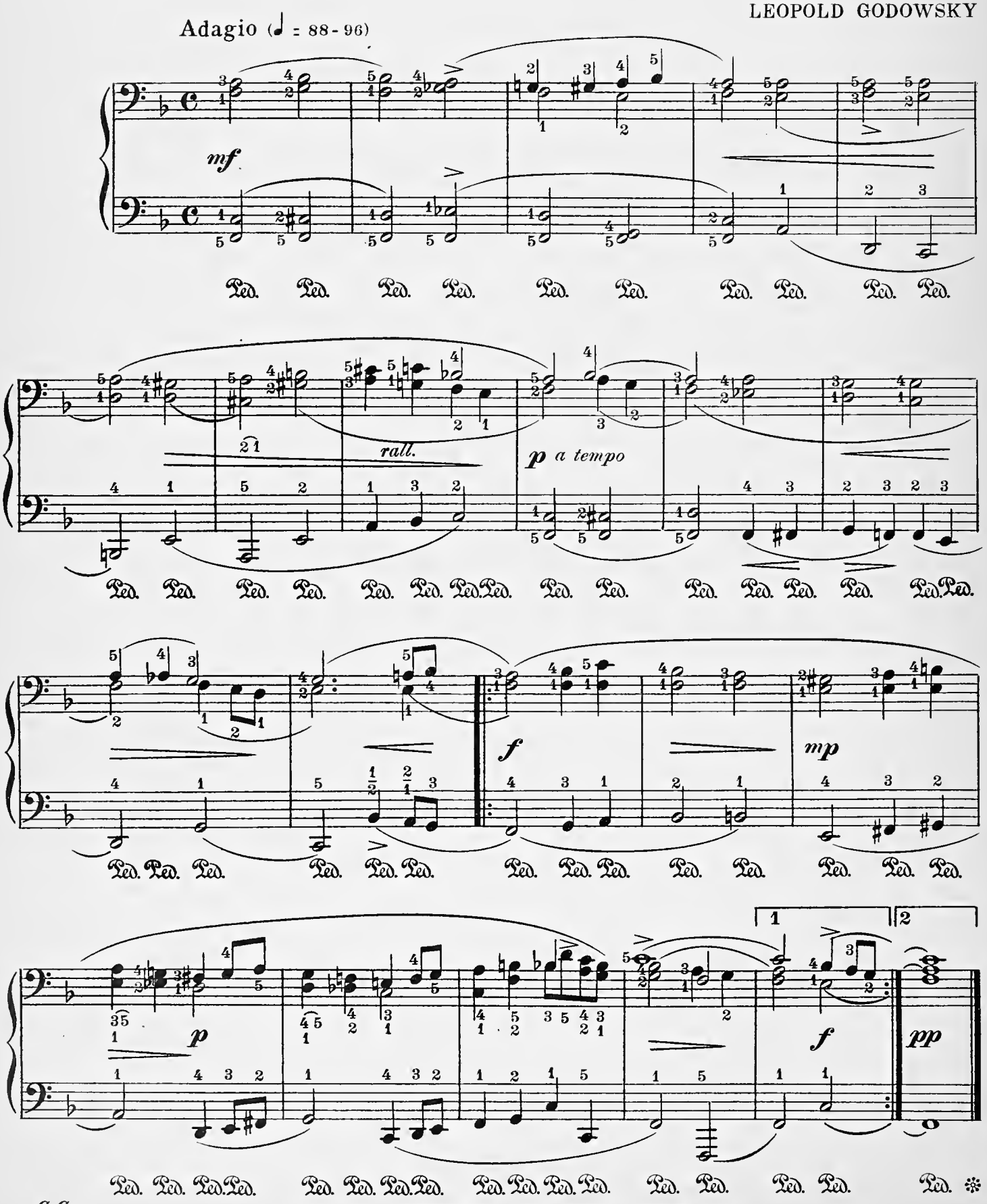

ff
mf dim. sempre

# No. 2

# Chorale

## SECONDO

LEOPOLD GODOWSKY



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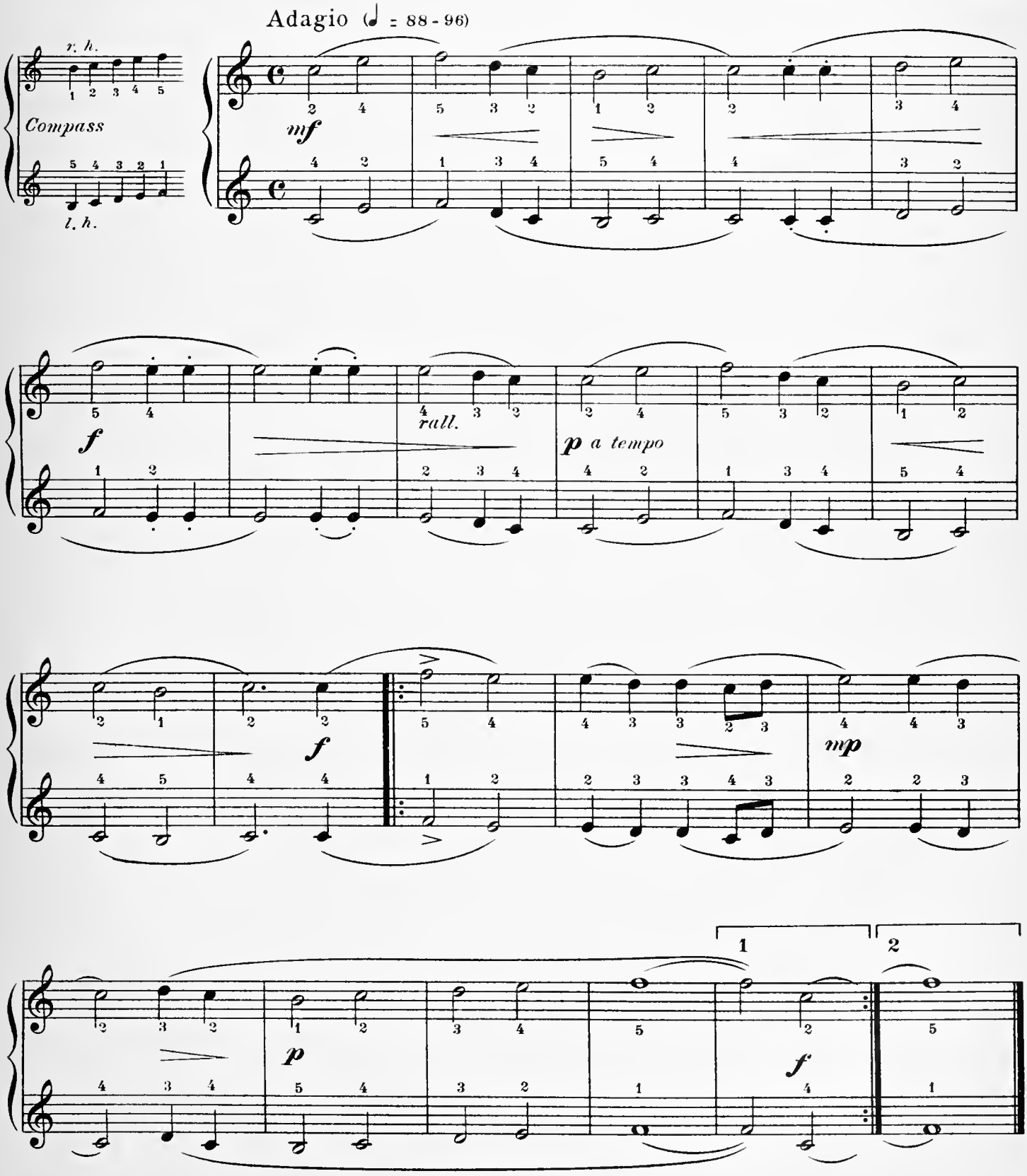


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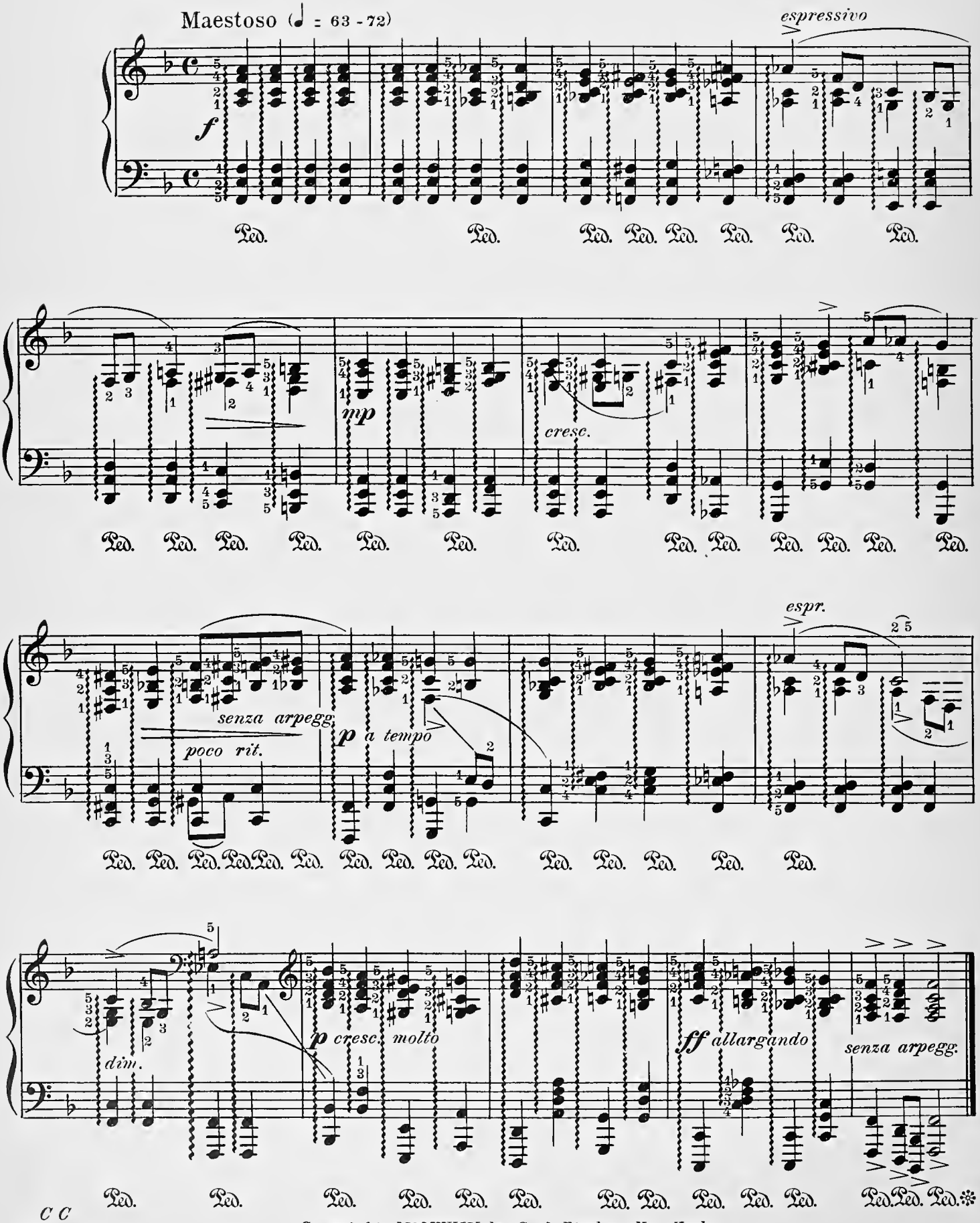
# No. 3
# Hymn

## SECONDO

LEOPOLD GODOWSKY



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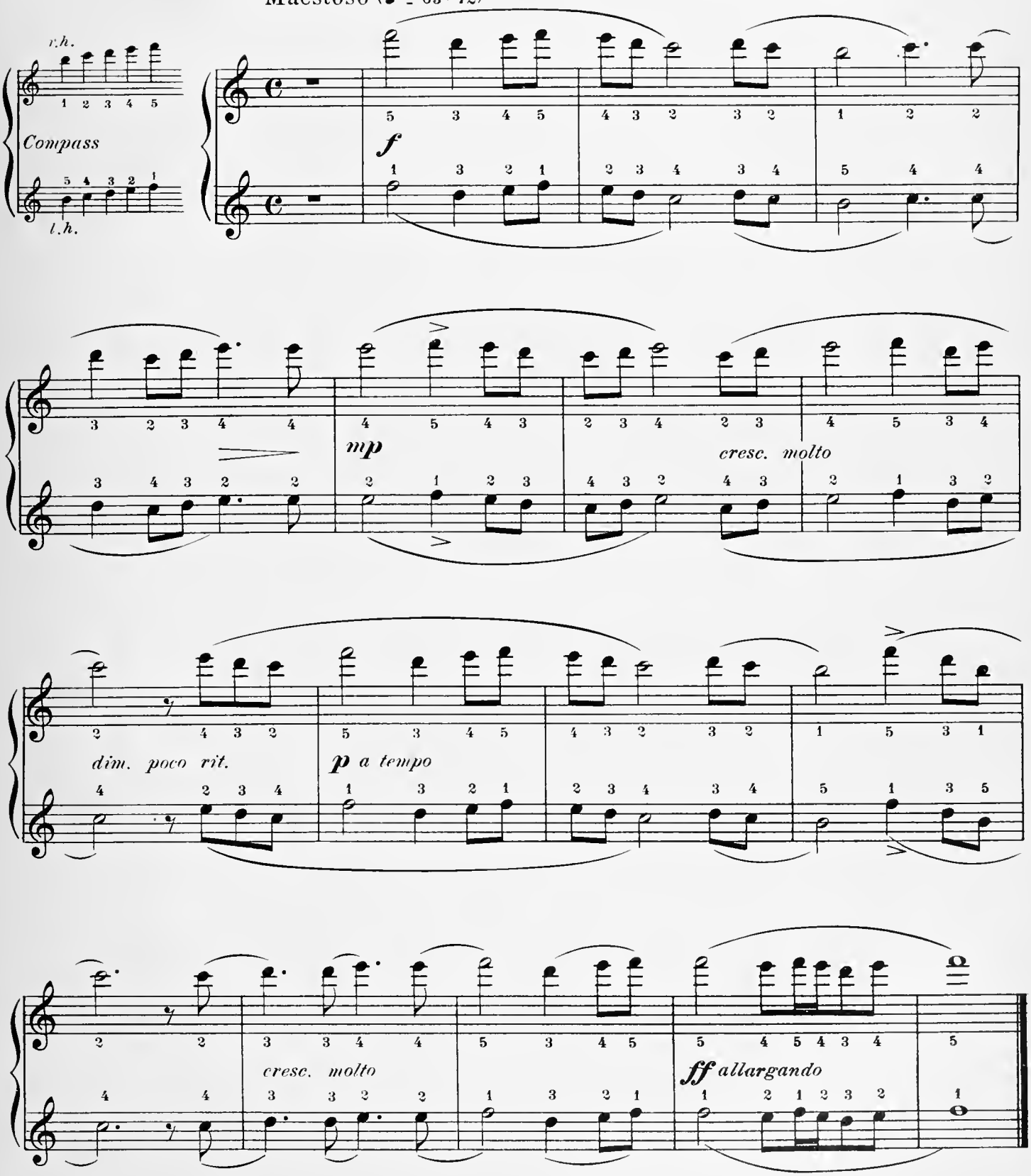
# No. 3
# Hymn

## PRIMO

LEOPOLD GODOWSKY

Maestoso (♩ = 63-72)



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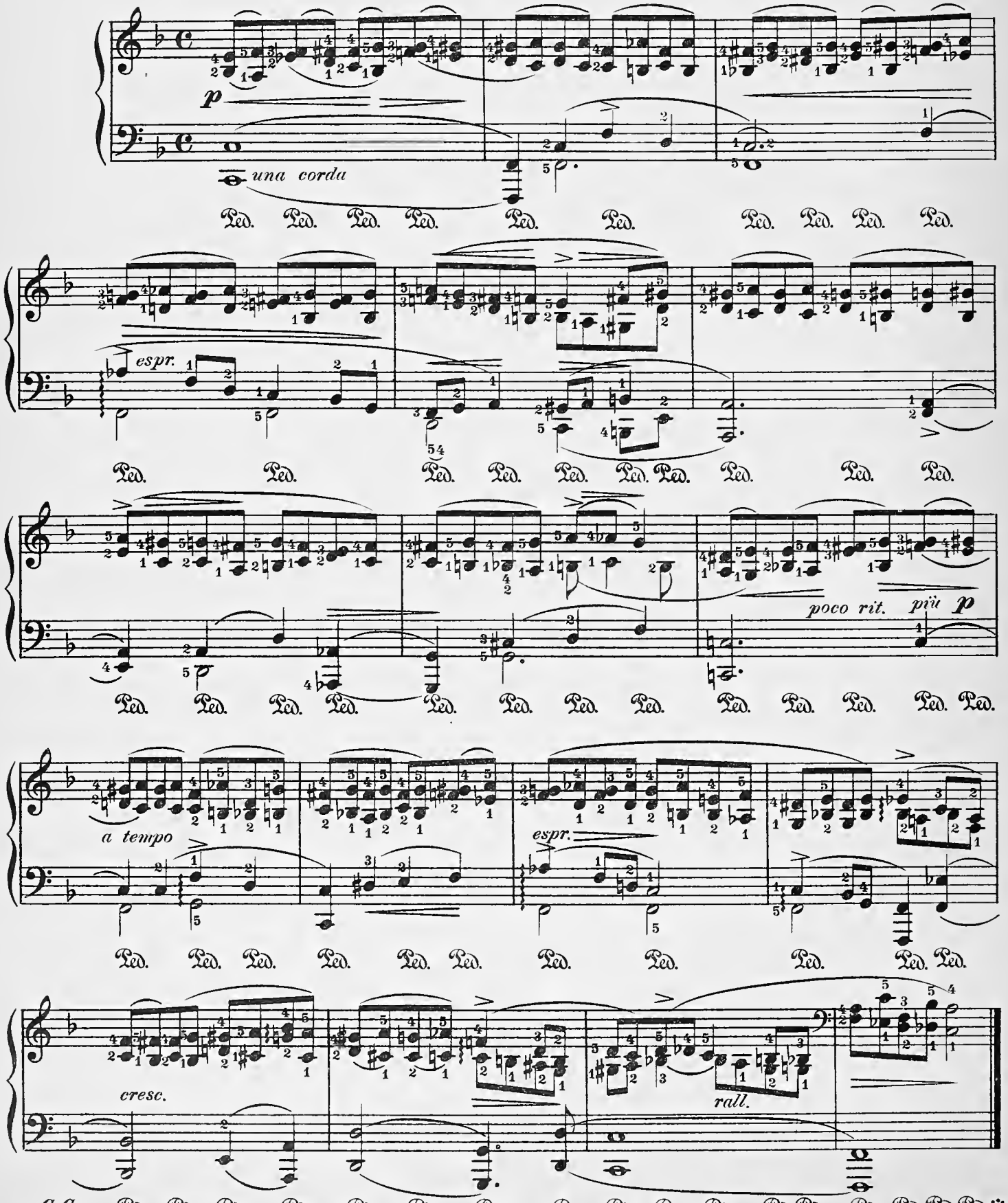
# No. 4
# Epilogue
(Retrospect)

SECONDO

LEOPOLD GODOWSKY

Andante cantabile (♩ = 76 - 84)



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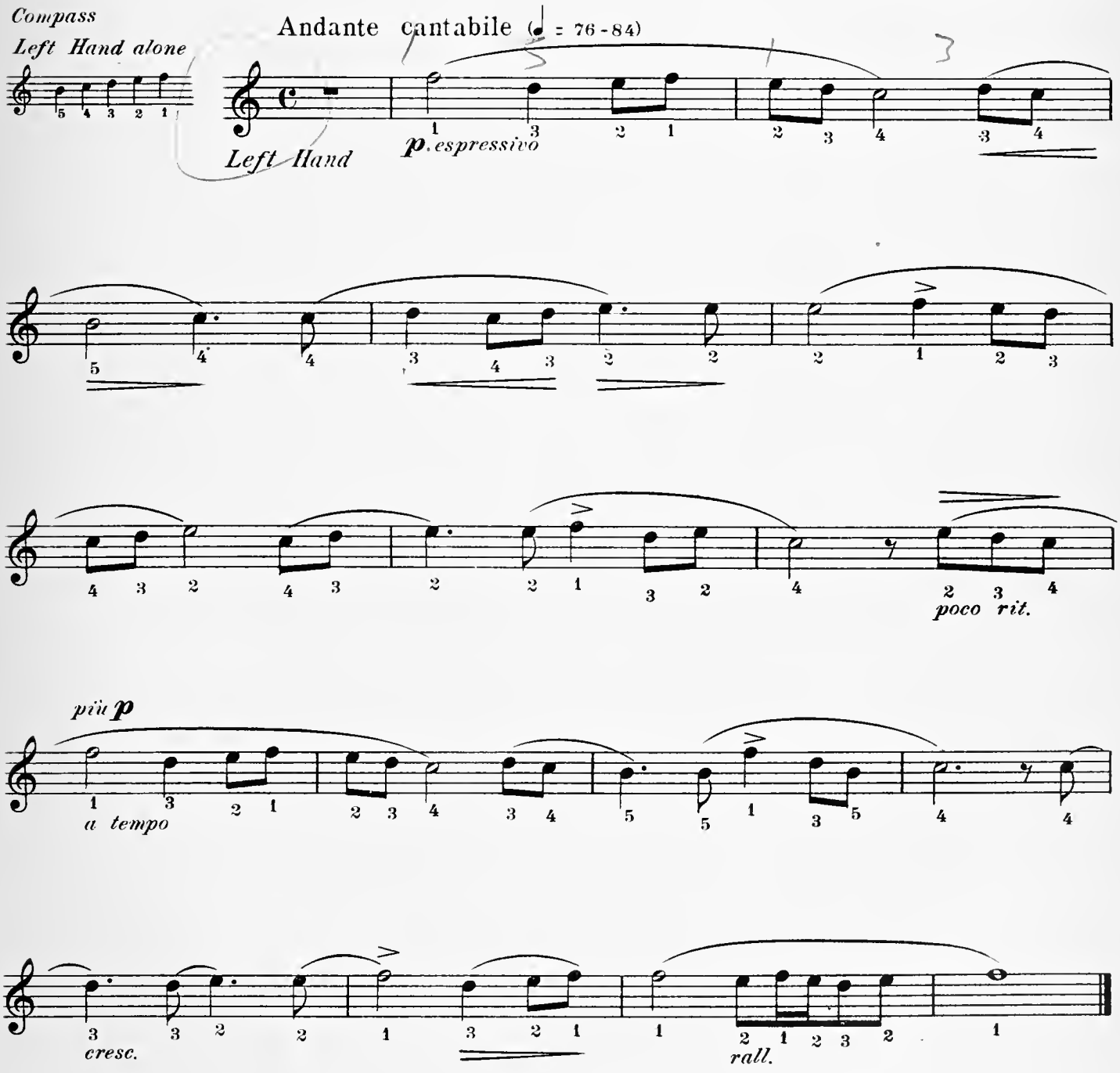
# Nº 4

# Epilogue

(Retrospect)

PRIMO

LEOPOLD GODOWSKY



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# LEOPOLD GODOWSKY

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†Identical notes for both hands, one octave apart.

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